

Affect, ontology, and pedagogy: An autoethnographic study of student-teacher  
relationships

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Submitted in partial fulfillment of  
the requirements for the degree of

Master of Arts in Child and Youth Studies

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St. Catharines, Ontario

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## **Dedication**

This is for Denise.

### **Abstract**

In studying affect within the realm of student-teacher relationships my thesis project use the concept of “affect” as composed by Baruch Spinoza (1992, 2007). I focus specifically on how Deleuze (1988) interprets and implements the term within his own philosophy, as well as on Antonio Negri’s (2011, 1991) work on Spinoza including his and Michael Hardt’s (2000, 2004, 2009) more recent works. This thesis will explore Spinoza’s affect within the discourse of Affective Pedagogy and Critical Pedagogy while remaining committed to a Spinozist ontology as outlined by Deleuze (1988). I used artefacts from my past experiences as a student and teacher to produce evocative writing pieces which act as affective continuances of my past experiences as a student, student-teacher, and teacher, and the relationships of affect that composed them. This project used these artefacts and the writings they produced as sites of intensity that are carried through from traces, to evocative thresholds, to concepts, and finally into analysis.

## **Acknowledgments**

I would like to thank my advisor Hans Skott-Myhre for his support and mentorship.

Hans' brilliant work has helped pave the way for me and many others in the CHYS field, and for his kindness and comradery I am most grateful.

Thanks to my parents and sisters for teaching me the patience and grace of love at an early age. For this I owe them more than words.

Thanks to all my friends and family (extended and otherwise) for teaching me the limitlessness and beauty of pure Joy. A specific thanks to my friends Nick Suray and Karen Radden for our writing dates and for being a consistent comfort just around the corner. A specific thanks to Stephen Phillips for taking the time to read some of my work and provide me with some thoughtful feedback.

Thanks to my committee Danny Tarulli and Jan Frijters for stepping out of their comfort zones and taking some risks with me while also consistently challenging me to develop and broaden my thoughts. Thanks to my Cohort and the CHYS department at large for their friendship and support both personally and professionally.

Thanks to the Watkinson family for their kindness and generosity.

Thanks to all the teachers and students I have encountered over the years for both good and bad.

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## Introduction

I first read Spinoza's *The Ethics* 4 years ago after I found it at the back of a used bookstore in St. Catharines. It was priced at \$2.50 and was exceptionally old. At the time I could vaguely recall the name *Spinoza* but felt it was probably worth \$2.50 so I paid for it in change that I just happened to find at the bottom of my backpack. After I got home, I opened up its aged and faded cover as gently as possible so as to not further damage its deteriorating spine, the likes of which gave off the impression that it had been read by thousands of people over hundreds of years.

I read the first proposition carefully. And then again. "What?" I said, 'is this it?'"

I scrolled through the pages looking for something to make sense of and found only what seemed like vague terms; 'substance', 'attributes', 'affections'? "What a waste of bus fare" I thought, and I closed it softly and tucked it away somewhere under the stacks of books that I considered much more urgent. After all, I was just a kid from a struggling working class town trying to become a teacher in a culture that seemed dead set on destroying all educational values in the name of profit, so really, what could a reclusive Dutch lens maker from the 1600's have to say that would somehow make my situation any less hostile, or my resilience any less taxed? So I decided I would come back to it later, if at all, just so I could at least say that I had read it.

I picked up *The Ethics* a second time after coming into contact with the works of Hardt and Negri (2000, 2004, 2009), who had frequently referred to Spinoza as often as any other thinker, usually in the context of Joy and Love and other concepts that I considered overly sappy. Nonetheless, I went back to *The Ethics*, and once again I found



its ideas rang hollow in their seemingly unnecessary complexity. In reality, my ideals as a teacher were crumbling, and in the context of anger and arrogance, I just did not have the resources nor the patience to take the time to challenge myself to the extent that such a detailed and intricately complex piece of work such as *The Ethics* requires. During this time, I was on a mission that was set off by Hardt and Negri's *Empire*, in which I sought out to uncover all the theoretical roots of their works and then some. From Deleuze and Guattari, to Foucault, to Althusser, to the Frankfurt School, to Marx and Nietzsche, I gorged on all of them, usually as quickly as possible often reading them multiple times, in order to catch up with this large history of ideas that I had stumbled upon and which none of my professors seemed overly competent in discussing (according to me that time), and all of this at the expense of my actual required school work. And in this endless pursuit of ideas, as collectables to support my perspective rather than as works to be unpacked in their complexity, I just was not ready to handle what *The Ethics* really required, which was time, patience and old fashioned hard work. Regardless of my intention to outright ignore Spinoza (dismissing him as snobby, pretentious, outdated, sentimental) it was common for me, during this raging appetite for uncovering the theoretical roots of my epoch, to stumble upon Spinoza in other thinkers' work, and every time I did so I felt like he was taunting me, sticking his head where it did not belong.

Spinoza the 'saviour', the 'great thinker'. Well why was he so great? That crummy old yellowed book at the bottom of my piles of my far more esteemed readings.

The final push came in the form of two works; the first was Antonio Negri's *The Savage Anomaly* (1981) followed by Gilles Deleuze's *Spinoza: A Practical Philosophy* (1988), in which both had finally convinced me that Spinoza was a force to be reckoned

with and one that I could no longer ignore. Spinoza is a force, and it carries with it something that is badly needed: an ontology rooted in the expression of life. Not just a critical ideology of an ideology, but an immanent production of ideas and an ethical foundation rooted in the grand production of life. This need however, was not only theoretically required, as Negri (1981) points out, but for me a personal necessity as well. Thus came the daunting task of an autoethnographic study to explore both of these opened avenues of research, the personal and the theoretical, which was challenging for me not only because of the vulnerability that open personal self-reflection requires, but also the epistemological risks, in that exploring a complicated concept such as affect means reevaluating how it is we know something and what this can mean for all involved. I found I had personal and theoretical questions that needed answering: What is the point of teaching and learning in a culture that reduces most systems of meaning or value to purely economic ones? How do we as teachers or youth workers prevent the hijacking of personal encounters from what benefits them in action, to what benefits an abstract system based on control and profit? What is the point of love, of joy, of connecting in a world that often seems to have a default setting based on destruction and greed? Where do I go from here as an educator or youth worker? And what is the point? It was with these questions in my mind that I went back to Spinoza with the time and patience his work requires, and with the help of Deleuze, Negri, Skott-Myhre and others, I set out to find the answers to these specific questions: How does the world manifest itself in the daily interactions of teacher-student relationships? And more urgently: How do we reclaim the world together through a Pedagogy of Affect?

## CHAPTER ONE

Literature Review In studying affect within the realm of student-teacher relationships this project will use the concept “affect” as composed by Baruch Spinoza (1992, 2007) in his *Ethics* (1992) and further elaborated in his *Theological-Political Treatise* (2007). This paper focuses specifically on how Deleuze (1988) interprets and implements the term within his own philosophy, as well as on Antonio Negri’s (2011, 1991) work on Spinoza including his and Michael Hardt’s (2000, 2004, 2009) more political works. When approaching the implementation of affect and Spinoza’s ontological repositioning, this

paper proposes the use of critical pedagogy (Freire, 1970; Giroux, 2009, 2011; McLaren, 2009) in conjunction with the budding new discourse of Affective Pedagogy as defined by Watkins (2006), Dahlbeck (2014) and others. In order to unravel the way Spinoza defines and uses affect it is important to follow its genealogical trajectory through its ontological construction in Deleuze (1987, 1988), its elaboration by Negri (1980, 2013) through to its implementation in educational theory within the discourse of Affective Pedagogy. This genealogical enquiry, so to speak, constitutes the ontological and ethical foundations of the term and is followed by its potential implementation into the discourse of Critical Pedagogy.

According to Deleuze (1988), defining affect in the Spinozist sense is not about referring to a static definition of the term but is rather about divesting it from a hierarchy of concepts or from the apparatus of institutional forms of knowledge. Deleuze describes two methods for reading Spinoza, one being the systematic logical unraveling of a whole, or what Deleuze refers to as “*affective reading*,” a method that is “without an idea of the whole, where one is carried along or set down, put in motion or at rest, shaken or calmed according to the velocity of this or that part” (p.129). Thus, the definition of Spinoza’s affect requires an interpretation through this form of “affective reading”; for it is Spinoza

that “teaches the philosopher how to become a nonphilosopher” (Deleuze, 1988, p.130), implying that there must be a deinstitutionalizing of disciplinary assumptions to understand affect and its potential for student-teacher relations. According to Deleuze, in order for one to build an understanding of Spinoza’s affect one must reset the transcendent ontology<sup>1</sup> of traditional western knowledge (the likes of which Nietzsche and other post-structuralists worked against so diligently), and most importantly, replace it with a generative or “pure ontology”<sup>2</sup> (Deleuze, 1988, p.128).

### **Defining Affect and Affection**

Spinoza’s definition of affect is as follows: “By affect I understand affections of the body by which the body’s power of acting is increased or diminished, aided or restrained...” (Spinoza, III, def. 3). Thus, Spinoza’s definition of affect is linked with his definition of affection, while also, as I will argue further, ontologically grounded. Although the focus of this project is on the former, both affect and affection are necessary for a preliminary definition of affect, as well as for making clear what I will be referring to as affect’s ontological definition. Both affect and affection are by no means undefinable, it is just a matter of defining them in their preliminary rigid definitions and then aligning them

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<sup>1</sup> This is a concept that will be framed later on in the chapter, but for now it is what Hardt and Negri (2000) refer to as a form of “Transcendent Apparatus” or metaphysical web that is “capable of disciplining a multitude of formally free subjects”. Negri (1980) and Hardt & Negri (2000), propose Spinoza’s ontology as an alternative ontology that constitutes thought from the bottom-up as opposed to the top-down effect of transcendent ontology.

<sup>2</sup> Aligned with Hardt & Negri (2000), Deleuze (1988) coins the term “pure ontology” in *Spinoza: Practical Philosophy* which is later used by Dahlbeck within the context of Affective Pedagogy, as an ontology of generative production of relationships and subjectivities. This will also be further framed later on in the chapter.

within their ontological capacity; therefore, defining affect/affection is a process that involves transitioning from rigid definitions to their role in a larger system of ontology.

In Deleuze's excerpts of lectures, titled "Lecture Transcripts on Spinoza's Concept of Affect" (1978/1980/1981), Deleuze explores Spinoza's concept of affect in great detail. The first lecture (1978) begins by outlining a specific definition of affect in a very concrete way that is useful for a beginning outline of affect. Once this outline of affect, is structured by Deleuze in Lecture 1 (1979) and in his work *Spinoza: A Practical Philosophy* (1988), it is important to then transition this definition into the concepts of duration, instantaneousness and infinite extension, which Deleuze (1981) outlines in his third Lecture. These concepts are important to defining affect because they act as "plugins" of Spinoza's larger ontological system. By that I mean once affect and affection are defined concretely in lecture 1 (1979), Deleuze then introduces ontological concepts in Lecture 3 (1981) that act as a contextual charge to the defined terms of affect/affection which brings them to life within Spinoza's larger, more ontological ideas. At this point the concepts of affect and affections begin to shift and move within this new ontological charge and become what I would term their ontological definitions.

### **Affect as a "mode of non-representational thought"**

In Lecture 1 Deleuze (1979) begins defining affect by drawing out Spinoza's distinction between idea and affect/affection. The idea is a representational image or "a mode of thought which represents something" (para. 4), a concept of an objective material thing, whereas affect represents nothing or is "any mode of thought which doesn't represent something" (para.5). According to Deleuze, affect causes ideas and has an idea as its object but never does it represent an objective material thing. Affect does

not represent but just *is*. For example, one may love a person in whatever capacity that person decides but the person as an idea is the object not the affect itself. To love represents nothing directly, it is an action or force or drive that has a specific object in which it is directed. This is why in Spinoza, according to Deleuze (1979), “There is a primacy of the idea over the affect for the very simple reason that in order to love it’s necessary to have an idea, however confused it may be, however indeterminate it may be, of what is loved” (para.7).

Although affect presupposes ideas and is the cause of them, affect cannot be reduced to these ideas or any combination thereof because the “idea and affect are two kinds of modes of thought which differ in nature, which are irreducible to one another but [are instead] simply taken up in a relation such that affect presupposes an idea, [again] however confused it may be.” (Deleuze, 1979, para.9). This is a good start to defining affect but leaves lots of unanswered questions. Affect is not a representation of an objective thing and it presupposes ideas, and although affect is wholly related to ideas it is not reducible to them. Affect comes from and causes ideas but is not reducible to these ideas themselves. For Deleuze (1979), Spinoza further complicates things when he introduces the concept of “formal reality,” which preposess that ideas have value in their abstracted form as well. This value as an idea in itself either affirms or disaffirms a body to joy or sadness. So there is an objective thing or body, and there exists the idea as a representation of that body, and this abstract idea itself can be adequate or inadequate depending on its cohesion with the causing body, which Deleuze refers to as its “formal reality” or what Spinoza refers to as the “certain degree of reality or perfection”

(para.10)<sup>3</sup>. This abstract formal reality is its own attribute separate from the material body from which it is derived. The relation of the idea to its exterior body is thus the “extrinsic character” of the idea while its abstracted “formal reality” is its “intrinsic character” (Deleuze, 1979, para.11). Deleuze (1979) summarizes this well:

Just now, when I defined the idea by its objective reality or its representational character, I opposed the idea immediately to the affect by saying that affect is precisely a mode of thought which has no representational character. Now I come to define the idea by the following: every idea is something, not only is it the idea of something but it is something, that is to say it has a degree of reality which is proper to it. (para. 13)

### **Affect as a “continuous line of variation”**

Furthering this introduced concept of “degree of reality”, Deleuze (1979) states that “our ideas succeed each other constantly: one idea chases another, one idea replaces another idea for example, in an instant” (para.14). This rapid repetition of ideas affirmed in us acts on a continuum or “variation” of one idea being affirmative while another may be disaffirming to ourselves and our ability to act. To make this explicit Deleuze (1979) uses a concrete example of passing two people on the street named Pierre and Paul. Pierre gives a sad impression while Paul gives a joyful impression: “Each one of these ideas in relation to me has a certain degree of reality or perfection. I would say that of Paul, in relation to me, has more intrinsic perfection than the idea of Pierre since the idea of Paul

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<sup>3</sup> It is important to distinguish this “formal reality” as a form of value from that of Cartesian transcendentalism. Regarding this distinction Deleuze (1988) states “The material of the idea is not sought in a representative content but in an expressive content, an epistemological material through which the idea refers to other ideas and to the idea of God.” (p.75). Therefore, according to Spinoza, the adequacy of an idea is not how accurately it represents its object but in its material expression, a material expression that is aligned with “the order and connection of things” in a most truthful manner (p.75).



contents me and the idea of Pierre upsets me” (para.19). Thus the more an idea agrees with you the more its formal reality or perfection is relevant to your being. This positive agreement results in what Spinoza describes as “joy,” in which case “the power of acting is increased or improved,” as opposed to the opposite, “sad passions,” in which case the “power of acting is inhibited or obstructed” (para.18). It is this process or transition from one idea or degree of perfection to another that constitutes affect, which is best summarized by Deleuze (1979):

Spinoza tells us: above all do not believe that affectus (affect) as I conceive it depends upon a comparison of ideas. He means that the idea indeed has to be primary in relation to the affect, the idea and the affect are two things which differ in nature, the affect is not reducible to an intellectual comparison of ideas, affect is constituted by the *lived transition or lived passage* from one degree of perfection to another, insofar as this passage is determined by ideas; but in itself it does not consist in an idea, but rather constitutes affect (para.18).

Here affect slips out of representation because it is only in the lived transitions of experiences that it exists in sequence which produces ideas either good or bad. Now it is here, after distinguishing affect in two major ways: as a “mode of non-representational thought” and as a “continuous line of variation” that Deleuze (1979) distinguishes affect from affection:

Affectus [affect] was determined as the continuous variation of the power of acting. An affection is what? In a first determination, an affection is the following: it’s a state of a body insofar as it is subject to the action of another body...Affectio [affection] is a mixture of two bodies, one body which is said to

act on another, and the other receives the trace of the first. Every mixture of bodies will be termed an affection. (para. 23)

Therefore here is Deleuze's (1979) concrete presentation of Spinoza's affect/affection from Lecture 1 in its pre-ontological state:

1. An Idea is a mode of thought that represents a material objective thing.
2. An Affect is a mode of thought that does not represent any material thing.
3. Thus Affect and Idea are two separate things and are not *reducible* to each other, although are in *relation* (affect produces ideas and ideas produce affect).
4. Affect produces passions depending on good ideas or bad ideas that have value (adequate/inadequate) in themselves in terms of their relations of causing bodies.
5. A good idea that agrees with a person affirms them to joy.
6. A bad idea that disagrees with a person affirms them to sadness.
7. People live in constant succession of ideas that are produced by affects in the body along a "line of continuous variation," going from sad to joy and increasing or decreasing their power depending on these two forms of affect and its produced ideas.
8. Affection is a state of encountering bodies that produce ideas of the effects or traces of the other body.
9. Spinoza refers to the ideas produced by affection as affection-ideas and considers them inadequate because they are just ideas of effects without their actual cause.

These are reasonably sound conclusions to be drawn in regards to what it is Spinoza means by affect. From these concrete definitions a pedagogy of affect could be described

as follows: Affective Pedagogy works to assist students in discerning between good affects and bad affects in their continuous line of variation. This interpretation however, lacks the ontological weight that Spinoza/Deleuze make available for re-orientating educational institutions along lines of affect and affection. In order to prove this claim, I will exemplify how affect can function ontologically, by incorporating the concepts of Duration, Instantaneousness and Infinite Extension as explicated by Deleuze (1988) in Lecture 3.

### **Defining Affect Ontologically in accordance with Duration/ Instantaneousness/ Infinite Extension**

Up to this point it is clear that Deleuze (1981) defines functions of affect very simply by claiming that “if one increases the affections of which you are capable, there is an increase of power, if one decreases the affections of which you are capable there is a decrease of power” (para.21). This either/or of affects as increases and decreases of power is fine but not enough to bring in the ontological weight of affect. Deleuze (1981) immediately follows this increase/decrease definition with the following: “We can say this on the whole (increases/decreases of power) even knowing that it is not always like this” (para.21). What does Deleuze mean by this paradox, that is, by making this assertion of what affect is followed by its undermining? This is the territory where Spinoza is transitioned from static definitions and representations to an ontological praxis, one that constitutes a conceptual system of moving parts in constant flux, of which only the positive affirmation of life is possible. Because it is here where Deleuze introduces the concepts of the instantaneous, duration and infinite extension that the seemingly static rationalistic definitions of affect begin to shift.

It is with the claim by Deleuze (1981) that “every affection is instantaneous” that one finds oneself in new territory in terms of defining affect (para.19). Deleuze then states “I would not say that the affects signal the decreases or increases of power, I would say that the affects *are* the decreases or the increases of lived power.” (emphasis added, para.19). This doubling of affect, so to speak, is an immersion into the ontology of affect, as Deleuze (1981) explains:

it seems to me that we can understand nothing of the Ethics, that is of the theory of the affects, if we don't keep very much in mind the opposition that Spinoza established between the comparisons between two states of the mind, and the lived passages from one state to another, lived passages that can only be lived in the affects. (para.21)

It is to understand this “lived passage” component of affect that positions Spinoza's affect into a concept that disrupts and problematizes ontological assumptions about time (duration), the individual (extension) and lack (instantaneousness).

### **Duration (Time)**

Deleuze incorporates Bergson and his concept of duration to explain affect as a lived passage, challenging the ontological assumption of time. By this Deleuze outlines duration as the lived passage in between two states. So take two moments both of which are abstractions, because there is only one moment ever lived materially, then divide the space between them by increasingly smaller amounts, by hours or minutes or seconds; one will go on infinitely, never ceasing to completely eliminate space and thus always having a certain amount of space between the two states. This infinite in between,

according to Spinoza, is not a state but a passage, a *lived* passage, that can never be eradicated; as soon as there are two states or two moments there is always an in between, whether it's an hour or a second and onward infinitely; this never ceasing in-between of moments is duration. Deleuze (1988) sets up affect and duration: "it (affect) is not confined to the image or idea; it is of another nature, being purely transitive, and not indicative or representative, since it is experienced in a lived duration that involves the difference between two states" (p.49). Thus Deleuze makes it clear that affect is not a comparison of two states, but the material lived passage between those two states as duration.

### **Instantaneous (Lack)**

It is instantaneous that leads Spinoza to claim "I am as perfect as I can be according to what I have in the instant" (Deleuze, 1981). According to Deleuze it is important to recall that this instantaneous essence is a state of immediateness, and what Spinoza emphasizes is that affect is not the comparison of two states, but rather the lived passage from one to the other that constitutes affect. Recall here the quote above about affect not being a "signal" of increases or decreases of power but the lived passage itself. Affections on the other hand are the relations of bodies that compose a body in the moment of now. Deleuze (1981) sets up a metaphor for this. If you are alone in a dark room, the immediate context of the dark room is your affection, or the context of relations of bodies in which you find yourself now. Then the light is turned on and startles you, this infinite transition from dark to light is duration or affect while the new instant context of the lighted room is your affection. Affection is thus instantaneousness, it is the context of bodies in which we are related at one moment while the experiencing of these bodies is

affect. Thus a person never lacks anything because they are materially produced by the relations of bodies (affection) and the affects that these bodies/affections produce.

### **Extension (Individual)**

According to Spinoza we are an embedment of relations of bodies. Spinoza says “a very large number of extensive parts belongs to me. Hence I am affected in an infinity of ways” (Deleuze, 1981). Our bodies are thus composed of infinite parts, from our organs as bodies to the atoms that constitute them and everything else; thus nothing is separate and there is no affection from a distance. There is no empty space – no great void. Life is infinite bodies moving in infinite cause and effect relationships, always composing new relations and shifting expressions. Thus every “person” is a composition of an infinite extension of infinite parts both within to an infinitesimal level and outwards to an infinite extension; there is nothing immaterial about this, these are infinite *material* parts or bodies in infinite extension (Deleuze, 1981).

What is so challenging about these terms and how they interact (Duration, Instantaneousness, Extension) is that they challenge many fundamental assumptions we hold as productive citizens of late capitalism: for example, Time (see Casarino, 2003), Individual (see Negri, 2013), and Lack (see Deleuze & Guatari, 1977), to name a few. These social constructions of late capitalism are what Spinoza would refer to as “superstitions” that compose the “institutions of sadness.” Tackling these fundamental assumptions is what marks Spinoza as *ontological*, in that it does not destroy the fabric of human knowledge but exposes it as what is, a purely constructive process that can either be directed towards joy and emancipation or sadness and oppression. There is no

presocial individual for Spinoza; as soon as we come into this world we are enmeshed in a web of bodies with a history (a material trajectory as much as affirmed habits of behaviour) until we finally decompose our relations into death (Clough, 2010).

### **Why Ontology and Education?**

In their work, *Commonwealth*, Hardt and Negri (2009) conclude with a final chapter subtitled “Instituting Happiness”. The two thinkers summarise their seminal political critique with a hopeful inquiry into what is to be done next, or, more accurately, *now*. Considering the density and scope of their series of works, from the preludes of Negri’s *The Savage Anomaly* (1981) and *Insurgency* (1996) to their ground-breaking joint effort of *Empire* (2000) and onwards, on the surface this concluding chapter seems overly pragmatic if not downright sentimental. It is because of this immediate impression, which is a superficial reading, that I believe it is the best place to begin for approaching the subject of what opportunities there are for affective pedagogy within its political context, while also outlining the ontological tools that Hardt and Negri equip us with, the most challenging and fundamental of which is Spinoza’s ontology and its immanent possibilities.

In their concluding chapter Hardt and Negri propose what most mainstream educational theorists do, that any kind of claim to a theory of education is also a claim to a theory of socio-political orientations, meaning that to inquire about what it entails to teach is to inquire about what it entails to be social and political. This contextualising of education within its larger socio-political context is what Dewey (1932) and more critically Freire (2005) emphasize as fundamentally necessary in any serious approach to

pedagogy. Even teaching methods that are based on self-proclamations of non-political pedagogy are saturated in market-driven ideologies of what it means to be a “citizen” or “consumer” or “productive”, and all within technocratic and psychological epistemologies of control (eg. Kincheloe, Pinar, Giroux).

It is clear that there is no escaping the political when engaging with the educational. What constitutes the abstract roles of a student and the roles of the teacher and their relationships to each other, is to discover that this process of abstraction is equivalent to the process of abstraction from body to citizen – worker – woman, or what Deleuze refers to as “becomings,” and what it means to play these abstract roles that are codified by ideological discourses. It is this engagement, or “micro-politics,” that thinkers such as Deleuze, Guattari, Foucault and others, help navigate (Gatens 1996), whether this navigation is the technologies of the self, the multiplicity of desire, or the ontological expression of life in contrast with the apparatuses that seek to appropriate it (Hardt & Negri, 2000). This intricate and complicated entanglement of bodies and the affects they produce is where teaching and learning really happens.

In this final chapter Hart and Negri (2009) link education with the concept of human nature:

Human nature similarly is not immutable but rather open to a process of training and education. This does not mean that there are no limits to what we can do or that we can break absolutely from the past to create a clean slate...What it does mean, though, is that change is possible at the most basic level of our world and



ourselves and that we can intervene in this process to orient it along the lines of our desires, toward happiness (p.378).

Cynicism at its worst is the entrenched certainty that we are all biologically determined according to certain transcendent absolutes, it is the robbing of our capacity to create, and the blocking of the infallible fact that we are infinite in our relations and our abilities to transform them. This is the project that Spinoza ontology prepares us for, equipped with an ontology or what Negri refers to as a “constituent ontological praxis,” gives us the conceptual tools to tackle the ever-present now, because the most mendacious ideology is the one that denies us the immediacy of action, of creative transformation, of the only thing we can truly claim to own – our capacities to affect and to be affected.

### **What is Ontology?**

In their chapter, “Rethinking Critical Theory and Qualitative Research”, Kincheloe and McLaren (2005) describe ontology as an intersection of epistemology and being. An ontology, according to the authors, is a set of parameters about life or reality that one uses as reference points (common concepts include truth, being, the self ect.). It is not about proving my ontology to be correct but about analyzing how it comes to be and what characterizes its processes. It is like shining a spotlight on a phenomena that strips that phenomena bare to its most basic assumptions and it is up to the researcher to inquirer about how the assumptions are constructed and why. It is making bare all the deep epistemological pillars that uphold a specific ideology or process of thought which constitute human behaviour at least partially (Kinchole & McLaren 2005).

At its most basic description ontology is the inquiry of what it means to be or “being”. Ontology is primarily associated with the disciplinary tradition of philosophy, and its origins are most notably attributed to Aristotle and his *Metaphysics*. It was in the *Metaphysics* that Aristotle drew out the infamous inquiry of “being qua being” as its own conceptual pursuit separate from physical scientific studies. The pursuit of being in and of itself remained one of the cornerstones of philosophical insights in the history of ideas capitulating with Heidegger’s “being and time” (Jacquette 2002). Heidegger is seen as bringing “phenomenology back to classical ontology” in a “brooding reflection over the failure of modernity and destruction of its values” (Negri 2009, p.29). The linguistic turn of philosophical thought in the second half of the 20<sup>th</sup> century and its reflection on traditional philosophical tools such as language, power and oppression, revealed the limitations of these dominant philosophical discourses while also exposing these traditional ontological questions of being as forms of *transcendent ontology* (Jameson, 2001).

### **Transcendent Ontology**

Hardt and Negri (2000) refer to transcendent ontology as a “Transcendent Apparatus” that is “capable of disciplining a multitude of formally free subjects,” and, according to Hardt and Negri (2000), historically philosophers have simply disputed “where this mediation was situated and what metaphysical level it occupied, but it was fundamental that in some way it be defined as an ineluctable condition of all human action, art and association.” (p.78). From Descartes, Kant, and Hegel there has always been a tight relationship between modern European politics and metaphysics, as Negri (2000) puts it: “Politics resides at the center of metaphysics because modern European metaphysics arose in response to the challenge of the liberated singularities and the

revolutionary constitution of the multitude” (p. 83). Thus, Transcendent Ontology essentially acts a form of appropriation, one that acts through abstract representations in order to condition bodies and the relations that compose them (Negri, 2000). For example, within schools, bodies are abstracted to the roles of ‘students’ or ‘teachers’ and are punished for deviating from these forms of representation. What this appropriation does, as transcendent ontology, is immediately contain any form of possibility of different relations (both meaningful and hostile) and the ontological production that these relationships could possibly generate. The question to be posed now then, is how can we as educators and students out maneuver this intimate form of appropriation and what tools does Spinoza offer us?

### **Spinoza’s Ontology**

In *The Savage Anomaly*, Antonio Negri (1980) claims that Spinoza offers an “ontological philosophy of praxis” (p.125) or “the constitution of collectivity as praxis” (p.21), while also mapping out how the radical potential that Spinoza’s ontology offers, is subsumed and appropriated (transcendent ontology) within the academic and political discourses that contextualize Spinoza during his particular historical epoch as well as in the present one, a process that leads to what Negri refers to as “Spinozism”. This is the general theme of Negri’s *The Savage Anomaly*, but it is also the cornerstone of his later works, in that this infinite ontology versus contextual appropriation is a theme extended and enriched in his later works (1996, 2000, 2004, 2009). But what is this “ontology” that Negri deems to be the true interpretation? And why has it been continuously dismantled and appropriated? And what use is it for contextualising affect?

Transcendent ontology is configured as a fundamental component within Hardt and Negri's theory of *Multitude* (2004) and *Empire* (2000). Hardt and Negri (2000, 2004, 2009) outline that abstracting ourselves into static representations and conditioning our behaviour and relationships to those ideas is not only a fundamental tool for appropriation, but is also fundamentally backwards in terms of configuring any form of liberating political practices. In this context people rely on assumptions and stereotypes as points of reference for their own patterns of thought and action; it is what Freire (2005) would label as a disengagement of subjectivity. What Spinoza provides, according to Negri (1981, 2013) and Deleuze (1988), as well as many others (Ruddick, 2010; Gatens, 1996; Williams, 2010), is that Spinoza's ontology is a way out of this habit of appropriation. Ruddick (2010) outlines the potential of Spinoza's ontology: "the conception distinguishes between innate power and domination/alienation, providing contemporary Marxists and post-Marxists with a basis for understanding resistance as something more than a reaction-formation to the oppressive capacities of capitalism or other structures of oppression."(p.25). This is done specifically through two fundamental concepts Negation (and its eradication) and the plane of immanence.

### **Negation**

Spinoza offers a way out of mediation, or a way out from negative thought. Hobbes for example, suggests that human nature must be mediated or negated by a sovereign power, a leviathan. A summary of Hobbes in this context would be: life is too chaotic and dangerous to be left to its own devices and must be controlled through an external sovereign body of power. The mediation is thus the ceasing of an expansive form of human nature, of life. It is used as a way to take human production (in its natural form)

and entrap it into the political context of certain historically specific forms of production relations. For Spinoza, life is its own form of production while capitalism's employee/employer relation of production offers only a historically specific and restrained idea of production. This transition from life production to capitalist production is what Negri (1980) refers to as the functioning of "bourgeois ideology". According to Spinoza, life needs no mediation or appropriation of its forces of production. Spinoza's ontology is also not a metaphysical construction based on representation that is needed to contain life and its forces, but is instead an affirmation of life and its infinite capacity (Deleuze 1998, Negri 1980). The idea of something (or its being) is not more important or real than its material object.

### **Plane of Immanence (Pure Ontology)**

The rejection of negation by Spinoza is fundamentally linked with the plane of immanence. It is why Deleuze claims that "there has never been but a single ontology. There is only Spinoza who has managed to pull off an ontology. If one takes ontology in an extremely rigorous sense, I see only one case where a philosophy has realized itself as ontology, and that's Spinoza" (1981, para. 25). This is also what Dahlbeck (2014) refers to as a "pure ontology," a creation of concepts that are most accurately associated with the material bodies that produce them through affects. There is no mediation, negativity or appropriation of ideas but only the affects and the material bodies that produce them. In this context life operates as a smooth surface. According to Gatens (1996) what the plane of immanence offers is "a commitment to thinking against fundamental propositions of humanist philosophy, namely, that sociability requires the organization of an individual's natural affects by a power that transcends the natural conditions" (p.164).

Gatens (1996) outlines that what this humanist philosophy, or what this paper has referred to as transcendent ontology, does, is divide the material plane or the one of nature from the transcendent plane of thought that is used to organize and control the former. What Spinoza offers, as outlined by Deleuze and Guattari (1995), is univocity of being, in that thoughts are simply expressions of affects and the relations of material bodies. Spinoza's ontology divides the transcendent plane and material plane but only in that they are both deemed as attributes (thought and extension) but remain connected as one nature or substance. Gatens (1995) summarizes this well: "Reason, or the power of thought, thus cannot be seen as a transcendent or disembodied quality of the soul or mind but rather reason, desire and knowledge are embodied and express, at least in the first instance, the quality and complexity of the corporal affects" (p.166).

### **Affect within Spinoza's Ontology**

In *Spinoza: a Practical Philosophy*, Deleuze (1988) outlines Spinoza's ontological and ethical paradigms with great lucidity and constitutes the term affect within the plane of immanence. Deleuze distinguishes between the common interpretation of Spinozian affection (*affectio*) and affect (*affectus*) from what he considers thinks is the more legitimate one. The common interpretation positions the two terms within the mind/body dichotomy of transcendent ontology, *affection* being the affect of the body and *affectus* being the affect of the mind. This interpretation, however, fails to capture the complexity of Spinoza's affect and also re-appropriates it into the dominant Cartesian paradigm of Spinoza's historical period, a paradigm which Spinoza worked so diligently to undermine (Jarret 2007). Deleuze (1988) makes clear how these two terms of affect work within both the body and mind holistically:

The *affectio* refers to a state of the affected body and implies the presence of the affecting body, whereas the *affectus* refers to the passage from one state to another, taking into account the correlative variation of the affecting bodies.

(p.49)

Here Deleuze (1988) makes the distinction that affect does not influence the mind or body independently, but rather a positioning of an affective body within relation(s) to another affecting bodies. Spinoza breaks down the mind/body dichotomy specifically in Part II, proposition 13, of *The Ethics* where he claims that “the object of the idea constituting the human mind is the body – i.e. a definite mode of extension actually existing. And nothing else.” (p.71). Spinoza explains further that we “have ideas of the affections of a body. Therefore the object of the idea constituting the human mind is a body, a body actually existing” as “the human Mind is united to the Body” (p.65). This reorientation of mind/body by Spinoza is referred to as “parallelism” and is fundamental to Spinoza’s generative ontological paradigm, as Deleuze (1988) elaborates:

The practical significance of parallelism is manifested in the reversal of the traditional principle on which Morality was founded as an enterprise of domination of the passions by consciousness. It was said that when the body acted, the mind was acted upon, and the mind did not act without the body being acted upon in turn (the rule of the inverse relation, cf. Descartes, *The Passions of the Soul*, articles 1 and 2). According to the *Ethics*, on the contrary, what is an action in the mind is necessarily an action in the body as well, and what is a passion in the body is necessarily a passion in the mind. There is no primacy of one series over the other. (p.18)

This parallelism is what lays the groundwork for Spinoza's ontology and ethics, which provides the context for truly affective relationships within the Spinozian/Deleuzian understanding of the term. By undermining the traditional mind over body dichotomy, Spinoza reconstitutes morality from the bottom up, in that morality is no longer the divine law of good and evil but a rigorous ethics of good and bad, or, as Spinoza phrases it, "joy" versus "the sad passions"; this is an ontological reversal from the judgement of the sovereign power to a generative expression, or, as Deleuze (1988) puts it: "There is, then, a philosophy of 'life' in Spinoza; it consists precisely in denouncing all that separates us from life, all these transcendent values that are turned against life" (p.26).

### **Affect and Bodies**

Within this new generative ontological paradigm presented by Spinoza and further articulated by Deleuze, lies the ethical foundation of affect. According to Spinoza "we do not know what the body can do" (as cited in Gregg & Seigworth, 2010), a statement set in the conceptual transitions from subjects of sovereign power to "a singular essence, which is to say, a degree of power" (Deleuze, 1988, p.27). This de-essentialism of the individual is not to suggest that human bodies are limitless in their own right necessarily, but rather that their engagement with other bodies and environmental conditions remain limitless in their capacities to affect one another as assemblages (SkottMyhre, 2008). In this new understanding of bodies, affect breaks free from limited essentialized beings and becomes relational between bodies contained by capacities to be affected and to affect other bodies in either an empowering act of composition or a disempowering act of decomposition. It is within this ontological relation of bodies as modes with certain capacities of affect that



we find the definition of Spinoza's affect so important. Deleuze (1988) articulates this well:

Thus the power of acting varies according to external causes for the same capacity for being affected. The feeling affect (joy or sadness) follows from the image affection or idea that it presupposes (the idea of the body that agrees with ours or does not agree); and when the affect comes back upon the idea from which it follows, the joy becomes *love*, and the sadness, *hatred*. In this way the different series of affections and affects continually fulfill, but under variable conditions, the capacity for being affected. (p.50)

### **Deleuze's Spinoza**

"There are many Spinozas, just as there are many Platos and Hegels, and Deleuze's Spinoza is a Spinoza read through the eyes of Friedrich Nietzsche" (Surin, 2005, p.261).

The breaking of negativity, mediation or transcendent ontology by Spinoza is further outlined in Deleuze's *Nietzsche and Philosophy*. In describing Nietzsche's concept of Will to Power, Deleuze (1962/1983) claims the following: "It follows that will to power is manifested as a capacity for being affected" (p.62). Then Deleuze integrates affect as ontologically ingrained when he claims that "This capacity [of affect] is not an abstract possibility, it is necessarily fulfilled and actualised at each moment by the other forces to which a given force relates"; here again we see Deleuze's assertion that affect is not abstract, it is not a representation but an ingrained sense of every moment, or later a "lived passage" caught up in the flow of duration, within the infinite extension of bodies.

It is appropriate that here, in *Nietzsche and Philosophy*, when speaking of affect

Deleuze once again refers to Spinoza:

Spinoza, in an extremely profound theory, wanted a capacity for being affected to correspond to every quantity of force. The more ways a body could be affected the more force it had. This capacity measures the force of a body or expresses its power. And, on the one hand. This power is not a simple logical possibility for it is actualised at every moment by the bodies to which a given body is related. On the other hand, this capacity is not a physical passivity, the only passive affects are those not adequately caused by the given body (p.62).

Tools of affect are given by Nietzsche and spoken through Deleuze (1962), those conceptual tools being that affect is a capacity within the relations of forces, where being is becoming in the driving forces of the Will to Power within the Eternal Return.

According to Deleuze, what this provides is a way out of the dialectic of thought or the dominant discourses of Spinoza's superstitions or Negri's "mediations of bourgeois ideology." Deleuze explains this: "Nietzsche's practical teaching is that difference is happy: that multiplicity, becoming and chance are adequate objects of Joy by themselves and that only joy returns" (p.190).

### **Affect "Theory": Ethology of what a body can do**

In Gregory J. Seigworth and Melissa Gregg's introduction to their edited volume titled "The Affect Theory Reader" the authors outline the emerging field of affect studies in social theory and abroad. The collection includes work by Massumi, Clough and Watkins and provides a good overview of the current research areas in "affect theory"; more specifically the introduction of coming to terms with the very notion of having a

theory of affect and what that may be is of significant relevance. For Seigworth and Gregg (2010) it is not what affect or affect theory *is* that should concern theorists of affect but instead what it can *do*.

To elaborate on this shift from content to action of affect, the two editors reiterate Spinoza's famous line "no one has yet determined what the body can do" (as cited in Seigworth & Gregg, 2010, p.3) in order to emphasize that affect remains within the continuous unraveling of what it is exactly the body or bodies can do, and how one can use it to map out this infinite domain of bodies. The two editors also outline how a discourse of affect theory could reveal itself within the context of the ever unknown body:

But, as our contributors will show, affect's impinging/extruded belonging to worlds, bodies, and their in-betweens – affect in its immanence – signals the very promise of affect theory too: casting illumination upon the 'not yet' of a body's doing, casting a line along the hopeful (though also fearful) cusp of an emergent futurity, casting its lot with the infinitely connectable, impersonal, and contagious belongings to *this* world. (p.5)

Deleuze/Spinoza refer to this mapping of what affect can do as an ethics or Ethology. For Spinoza, it would make more sense to map out the modes not in regards to transcendent concepts like 'species' or what is, but rather as their potential capacities to affect and be affected or what it is they can do (Deleuze 1988; Gatens 1996). Moira Gatens (1996) outlines that "Ethology does not impose a plane of organization but rather posits a plane

of experimentation, a mapping of extensive relations and intensive capacities that are mobile and dynamic” (p.169). Seigworth and Gregg outline their affect as follows:

Affect arises in the midst of inbetween-ness: in the capacities to act and be acted upon. Affect is an impingement or extrusion of a momentary or sometimes more sustained state of relation *as well as* the passage (and the duration of passage) of forces or intensities. That is affect is found in those intensities that pass body to body (human, nonhuman, par-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, *and* in the very passages of variations between these intensities and resonances themselves.  
(p.1)

Within this context of “Affect theory,” in displaying what it is affect can do, it is worth outlining a few theorists who have done just that, and whose display of affect are of value to this project. In her article “Affective processes without a subject: Rethinking the relation between subjectivity and affect with Spinoza,” Caroline Williams (2010) characterises affect in the Spinozist sense as “conceived as both a power to affect and be affected, and the political body itself the elemental site of transformation and production” (p.246). In sequence with this definition, Williams carves out a similar methodology to Seigworth and Gregg’s focus of what affect can do; for example Williams states: “My aim, however, is to think with and through Spinoza rather than simply interpret aspects of his philosophy and political thought, and I utilise his ontology to reflect on the dynamic of the political” (p.247). Thus Williams is therefore very much in the spirit of a generative ontology or a constituted praxis in exhibiting what is she can make affect do.

In Susan Ruddick's (2010) article, "The Politics of Affect: Spinoza in the Work of Negri and Deleuze," the author uses a Spinozist framework to investigate affect and its potential in regards to "the ontological divide that difference (alterity) presents and the ways we deal with the discomfort that often arises when attempting to bridge it" (p.22). Ruddick's goal is to use Deleuze and Negri's work on Spinoza, specifically the concept of affect, to provide a theoretical framework that seeks to work to reengage dynamic subjectivities in the pursuit of "immanent production of new subjectivities" (p.22). Ruddick opens up interesting themes regarding the different ways Deleuze (primarily through desire) and Negri (primarily through the multitude) integrate Spinoza's theory of affect and how these separate projects constitute affect. Ruddick (2010) also summarizes the relation between body and idea quite well:

Thinking then is immediately implicated in the production of new ideas *and* new unions. But thought does not proceed outwards from the cogito, nor is it inscribed in transcendent principles: it is a social act emerging in combination. The body 'itself' – whether a social body or individual human being – is in a constant state of de- and re-composition in relation to other bodies, even in the most mundane acts of everyday reproduction. It becomes aware of itself in relation to the trace – the effect of other bodies upon it. Its awareness is the product of a multiplicity of encounters whose meanings themselves are deeply invested in the materiality of the social field. (p.28)

Moira Gatens (2010) also engages with Deleuze and Spinoza in her chapter titled "Through a Spinozist Lens: Ethology, Difference, Power" by engaging in possibilities of new forms of feminism through the actions of Deleuze and Guattari's micro-politics.

Gatens (2010) goal is to help weave through the cultural component of feminism with the material actions of being feminist within the new parameters of Spinoza/Deleuze's plane of immanence.

### **Affective Pedagogy**

Megan Watkins (2006) is often cited as being one of the founders of engaging Spinoza's affect within educational theory (Dahlbeck, 2014; Mulcahy, 2013). In her article, "Pedagogic Affect/Effect: Embodying a Desire to Learn," Watkins (2006) plugs the "Deleuzian/Spinozistic" term of affect into the discourse of pedagogy and educational theory. Watkins conceptualizes affect as "understood from a Deleuzian/Spinozistic perspective as force or capacity" (p. 270). Watkins uses the work of Gibbs (2002) and Newton (2003) to explore the biological studies of affect within the realm of the physical body, while also attempting a reconfiguration of affect into Vygotskian social psychology. Watkins is careful to distinguish between affect and emotion, unlike many (see Ahmed, 2004; Boler, 1996) in the biological field who tend to clump the two together (as cited in Watkins 2006). Watkins (2006) describes her use of affect as a tool to redefine the classic binaries of mind/body and unconscious/conscious. Watkins (2006) describes this attempt: It involves not simply focusing on nature/culture and individual/society but the relations of mind/body and consciousness/unconsciousness in reconceptualising being, so crucial in theorising pedagogic practice. Affect provides a useful mechanism for doing this. The notion of affect I want to pursue does not deny its biological realisation; rather, it is more the case that I want to broach this dimension of affect from a philosophical perspective as an ontological issue. (pp.

271-272)

Watkin's choice here to frame affect as an "ontological issue" outlines the significant weight that Spinoza's affect brings with it and is why her conceptualising of the term is so important. What Watkins (2006) and others such as Zembylas (2007) make clear is that without the ontological weight of Spinoza/Deleuze there is no true affect, because it allows the term to fall back into the domain of emotional intelligence or other psychological concepts. Watkins (2006) describes the goal of affect as being to enhance "those practices that are most effective in equipping students with the *skills they require for academic success* [emphasis added]" (p.275). Watkin's (2006) choice to conceptualize the term affect ontologically is perhaps undermined by her attempt to place it within the confines of institutional knowledge. By this I mean Watkins' (2006) main goal is to reaffirm the teacher as a fundamental position within education in the wake of what she feels is a presumptuous shift into student centered claims of pedagogical practice, which is why she attempts to plug affect into Vygotsky's social psychology, a theory that emphasizes teacher orientated scaffolding. Watkins (2006) sums up this attempt:

Without adequate and sustained teacher direction, as is often the case with progressivist approaches such as whole language, affect is far more fleeting, lacking the force to ensure the appropriate impact on students' bodies and minds and their potential capacitation. Although not framed in terms of a theory of affect, Egan and Gajdamaschko (2003), who examine the teaching of literacy from a Vygotskyian perspective, hold a similar view concerning the lack of teacher direction within whole language (p.275)

If there was a psychological theory that could see the generative ontological force of affect be utilized, Vygotsky's would seem to be the best choice. Watkins points out that Vygotsky saw Spinoza's ontology as a "much sounder ontological basis from which to theorise the impact of affect on consciousness and children's overall mental development" (p. 276). However, Watkins (2006) goal of institutionalizing affect and its ontological paradigm rather than applying affect in all its ontological weight leaves open this avenue for further exploration.

In his article, "Towards a Pure Ontology: Children's Bodies and Morality", Johan Dahlbeck (2014) uses Spinoza's ontological paradigm to explore possible avenues for forms of Affective Pedagogy beyond institutional achievements. As Dahlbeck's title suggests, the author attempts to rediscover a pedagogy grounded in the relation of bodies specific to the relations immediately involved rather than socially produced abstractions or what Deleuze terms as the "doctrine of judgment" (as cited in Dahlbeck, 2014). Dahlbeck (2014) refers to this ontological shift as a transition towards "the immanent powers of the body rather than the external relations that supposedly define it" (p.9). Using the Deleuzian/Spinozaistic form of affect, Dahlbeck (2014) cites Watkins (2006) and defines Affective Pedagogy "as the idea that generating (and being sensitive to) bodily affects-understood in terms of force and capacity rather than emotion or feeling" (p.20). Dahlbeck (2014) draws on Watkin's Deleuzian/Spinozaistic conceptualizing of affect, but rather than attempt to plug it into the psychological apparatus of its institutions as Watkins (2006) does, refers to Sam Sellers' (2009) assertion that pedagogy must be based in ethics rather than technical or methodological assertions resulting in a more ontologically inclined enquiry. Sam Sellers (2009) presents pedagogy as "an inherently



relational, emergent, and non-linear process that is unpredictable and therefore unknowable in advance” (p. 351). By using this form of pedagogy, Dahlbeck (2014) avoids “academic success” as the goal of Affective Pedagogy and instead frames it as follows:

Affective learning pertains to the idea that generating (and being sensitive to) bodily affects- understood in terms of force and capacity rather than emotion or feeling (Watkins, 2006, pp.270,273) – can be thought of as the very hotbed of learning, where learning is understood as a creative process of experimentation with an exploration of one’s bodily capabilities- of exploring the as of yet unknown- rather than as a purely reflective process of developing one’s supposed natural ability to recognize and identify that which is already known. (p.20)

Sellers’ (2009) conceptualizing of pedagogy is important for the context of Affective Pedagogy (Dahlbeck 2014). In his article “The Responsible Uncertainty of Pedagogy,” Sellers (2009) raises the challenging question that “perhaps pedagogy cannot readily be described because it is inherently relational?” (p.350). In his attempt at wrestling with pedagogy as a fluctuating relational event between bodies, Sellers (2009) chooses to define pedagogy as a process that “is thereby framed as a fundamentally relational process, which has ontological primacy over the knowledge and identities it produces” (p.351). This correlates well with the Deleuzian/Spinozistic affect because it eliminates any top down ontological presumptions, because if pedagogy truly is “an inherently relational, emergent, and non-linear process that is unpredictable and therefore unknowable in advance” (Sellers, p.351), then there is a constant opening for generative and context specific forms of relations among bodies, a process that results in what

Dahlbeck (2014) describes as being “able to create something new and becoming something different body and mind” (p.22).

### **Critical Pedagogy**

Having carved out a definition of Affective Pedagogy that relies on ontology and ethics within the context of relations of bodies, it is important to explore the current ontological paradigm that constitutes not only much of educational theory but also schools as institutions. Examining how educational institutions function within a political context is vital for determining avenues of opportunity for a truly Affective Pedagogy. The field of critical pedagogy (Giroux, 2007; McLaren, 2007; Kincheloe, 2002; Freire, 1970) provides the most useful tools for understanding what presumptions are behind the physical and mental spaces that confine and construct schools in the contemporary political context. Henry Giroux (2009) refers to this ontology as a “functionalist paradigm based on assumptions drawn from a positivist rationality” (p.49) in which schools are used as solely for the purpose of reproducing inequalities and unequal structures of capitalist society. Critical Pedagogy comes out of the spirit of Freire’s (1970) groundbreaking work, *Pedagogy of the Oppressed*, in which Freire describes the system of this “functionalist paradigm” in ontological terms.

Freire (2005) argues that school functionalism stems from within the education system itself, in that within educators and their relations to students is the resulting deluded consciousness of the very pedagogy they constantly reaffirm within the classroom. According to Freire (2005), educators themselves are subjected to oppressive conditions and have had them internalized through the very system of education they

perpetuate, and thus are truly unaware of their own disillusionment and its consequences. Freire (2005) makes it clear that educators are part of the problem and emphasizes the authenticity of the educator in relation to the students when describing a truly liberating pedagogy. What Giroux refers to as the “functionalist paradigm” based on false assumptions, Freire (2005) refers to as “a mechanistic, static, naturalistic, spatialized view of consciousness” (p.77). Within this institutional apparatus lie the presumptions of the status quo, which enable the education system to function through a “banking system” (p.76) of education used to perpetuate inequalities through the reaffirmation of dominant presumptions. Freire (2005) claims that within this functionalist paradigm the power structure of society is portrayed as objective and unchangeable; thus students and teachers are left both equally alienated from their own subjective engagement within their own socio-political context and its “limit-situations” (p.99). One could assume that there is no openness for an Affective Pedagogy within an education based on this “functionalist paradigm,” in which knowledge is static and teacher-student relations remain dormant and hierarchical; however, work by Tony Negri and Michael Hardt (2001, 2005, 2009) proposes that this issue is much more complicated than what the outright dismissal of schools as ontological wastelands implies.

### **Affective Pedagogy as “The Commons”**

It appears that Affective Pedagogy is within a political context that must be acknowledged and may even be completely undermining of the project at hand. How is it exactly that affect functions within this “functionalist paradigm” of post-industrial capitalist society? Regardless of how “functionalist” and “oppressive” forms of education may be, Spinoza’s ontology is immanent, not conditional, meaning that as long as there

are bodies in relation to one another there is affect as force and capacity. For answers to this complex question one must look to the works of Antonio Negri and Michael Hardt, who take up Spinoza's ontology and proclaim that: "The problem that Spinoza poses is whether at the heart of modernity, there exists the hypothesis of government by the multitude, whether the institutionalization of the common is possible" (p.17). Negri looks to break institutions from the "functionalist paradigm" that Freire and contemporary critical pedagogues now view as the dominant form of educational institutions, but also acknowledges that affect is a necessary component of these very institutions. It is because of this immanent requirement that Negri (2011) sees Spinoza's ontological paradigm as a way out from the apparatus of capitalist functionalism that Freire describes. According to Hardt and Negri (2009), "every social institution rests on the common and is defined, in fact by the common it draws on, marshals, and creates" (p.158). More specifically, Hardt and Negri (2009) claim that all institutions are homes to acts of resistance that are constituted by affective relationships, which in turn are appropriated in the name of capitalist functionalism, ultimately transforming these resistant acts and the functionalist apparatus itself in which these immanent acts of resistance are appropriated.

What Hardt and Negri (2000, 2004, 2009) provide is a paradigm in which the generative ontology of Spinoza, the spirit of which has generated Affective Pedagogy, or what Hardt and Negri (2009) consider "the common," finds itself within the dialectic of the capitalist apparatus of the "functionalist paradigm" that is exposed within the discourse of critical pedagogy. What remains to be explored is how exactly

studentteacher relationships function within this point of tension and whether educational institutions can become institutions of the “common” based on affective relationships or how exactly appropriation and oppression take form.

According to Ruddick (2010), Hardt and Negri over-emphasize affective labour and its new role in immaterial labour. Ruddick (2010) claims are targeted because she feels Hardt and Negri’s position implies that affect was never a significant part of labour before, an argument which goes directly against the immanence of affect according to Ruddick (2010), in that to say affective labour exists now is to say that labour practices prior to it were not in fact acts constituted by affect as immanent duration. However it is worth noting that what Hardt and Negri (2000) mean by affective labour is not the inclusion of affect, but rather the centering of it within the paradigm of the biopolitical/biopower means of immaterial production. This new centering affect within the paradigm of capitalist production is important because it establishes networks and technologies that are meant to both build generative forms of affect while also controlling and appropriating them. Thus reclaiming these networks of production would not just be the reclaiming of traditional “means of production” but also the tools of communication for our most basic human interactions. This is the dual nature of Hardt and Negri’s political works, on one side the means of our most basic interactions as people are being appropriated (communication, subjectivity, affect) but are also building the networks necessary for new forms of subjectivities and affective relationships outside of the rigid representation of transcendent ontology discussed previously. This ever increasing commodification of our most ontological practices risks burning out the very forms of life that are required for this appropriation to take place.

Exploring the potential of creating truly affective relationships among teachers and students involves exploring the fundamental presumptions that construct educational institutions themselves. At the heart of Spinoza is a generative ontology, a challenge to the fundamental claim of modern sovereignty. Was Hobbes right? Is a top down approach to human relations a fundamental requirement for any civilized society? Spinoza says no, there is no person who craves relentless solitude; we are mutual benefactors of our own liberations amongst ourselves and each other on equal terms as bodies. I hope to build on what Freire (1970) and more recently, Giroux (2013), have deemed the “functionalist paradigm” of capitalist education, not to reaffirm it as an ontology, but reframe it as an apparatus more aligned within the context of Spinoza/Deleuze/Negri lineage in a quest for building institutions based on affect. Recently scholars such as Watkins (2006), Dahlbeck (2014), Semetsky (2004) and others have engaged with Spinoza’s Affect within educational contexts but without using the critical tools to acknowledge the larger political context of post-industrial capitalism. This project is thus an exploration of ontological possibilities within the student-teacher relationships, and how affect functions as an avenue for generating meaningful relationships within the context of educational institutions.

## CHAPTER TWO

### Methodology

## **Autoethnography**

To explore Spinoza's affect and generative ontology within student-teacher relations I hope to reflect on my past experiences as a student, student-teacher, and teacher. Using the method of autoethnography, I will explore my experiences and my struggles through multiple educational institutions across different institutional roles in order to explore affective relationships on the ontological level that Spinoza's work requires. In their chapter "Autoethnography, Personal Narrative, Reflexivity," Ellis and Bochner (2000) describe autoethnography as:

an autobiographical genre of writing and research that displays the multiple layers of consciousness, connecting the personal to the cultural. Back and forth autoethnographers gaze, first through an ethnographic wide-angle lens, focusing outward on social and cultural aspects of their personal experience; then they look inward exposing a vulnerable self that is moved by and may move through, refract, and resist cultural interpretations. (p.744)

Ellis and Bochner (2000) reveal how the methodology of autoethnography is positioned within the transition of social science from modern to post-modern discourse. The methodology of autoethnography undermines many assumptions of the modernist social science discipline, the likes of which were heavily critiqued in the discourses of post-structuralism, deconstruction and feminism, as well as other modes of thought that constitute the post-modern period. The division of researcher and subject, "the reader as passive receiver of knowledge," and "scientific illusion of control and mastery" are all presumptions challenged by autoethnography (Ellis and Bochner, 2000, p.746).



Autoethnography in this vein provides ample opportunity to remain relevant to the theoretical exploration of affect within the context of a Spinozist ontology. For example, Negri (2011) claims that when researching within the domain of Spinoza's ontology, researchers must be "in an ontological context from the outset, in the experiential and hopeful continuity of a constitutive perspective" (p.92). According to Negri (2013), definitions such as conatus and affect cannot rely on static definitions or else they risk falling back into the domain of modern sovereignty:

A static definition of conatus would be a more Hobbesian definition of conatus- the goal toward which all modern individualism is trying to steer us. It would necessarily be a paving of the way for a dialectical shift to another, normative level somewhere above and beyond society – a dialectical shift to power and the State. This Spinoza excludes. Indeed, he not only excludes it; it strikes him as repugnant, because this is the same process that leads to superstition. (p.87)

According to this quote, if affect or conatus are to remain true to Spinoza's generative ontology, one must avoid categorizing them within traditional institutional discourses. Returning to Deleuze's (1988) claim that one must use the process of "affective reading" in order to come away with Spinoza's ontological repositioning, autoethnography as presented by Ellis and Bouchner (2000) proves to be a useful methodology that can be used to communicate within the domain of "affective reading"; as Ellis and Bochner (2000) propose, autoethnography is a methodology in which "you let yourself be vulnerable, then your readers are more likely to respond vulnerably, and that's what you want, vulnerable readers." (p.752). Within the context of critical pedagogy, autoethnography could be conceived as a process that reengages my subjectivity with

what Freire (2005) terms “limit-situations” that lead to the overcoming of “generative themes”, a process that is a fundamental constituent of “Conscientizacao”, which allows people to recognize “limit-situations” as barriers to be broken through “limit-acts” causing movements towards liberation (pp.97-100).

### **Writing**

In alignment with Deleuze’s “Affective Reading,” writing an autoethnography is not about encapsulating or representing experiences as static events but rather an evocation of experience followed by reflexivity (Richarson, 2001; Muncey, 2010).

Muncey (2010) elaborates on how this reflexive process crosses institutional lines:

It is our capacity for reflexivity, the awareness of being aware, that allows us to represent and re-present the products of our imaginations in a variety of ways. I would even go so far as to say we have a destiny to be creative. Unfortunately, we have a tendency to label our creative endeavors as hobbies or struggle to keep the serious world of work/research in an objective style. (p.55)

Writing will be used in correlation with what Muncey (2010) refers to as “artefacts” or what Ellis and Bochner (2000) describe as “objects of reflection” from my past experiences as a student, student-teacher, and finally as an Ontario Certified Teacher. The artefacts chosen will range from personal journal entries, assessed assignments, report card comments or anything I deem to be of significant evocation from my experience in education. These artefacts will be used to generate affective responses from myself in a journal, followed by an analysis using the theoretical tools from the ontological framework outlined in this proposal.

### **Artefacts**

Evocation rather than representation is the key to producing an autoethnography that explores “affective reading” in expressive terms. The goal of using evocation is to take an artefact that evokes or affects me enough to produce or articulate these affects within a journal entry. These artefacts are items that have been produced or forged within the relations that constitute them at the time of their creation. Thus there will be two products that will make up the artefact: the document that is chosen and my affective response to it written in a journal. These will be used as sites of affect from which I can draw conceptual grounds. The goal will be to infer how these artefacts signify the point of intersection while unraveling the relationships and events constituting the artefact. Bouchner and Ellis (2000) refer to this as reflexivity, which will be followed by my theoretical attempts to configure my artefacts/reflexivity within the larger ontological paradigm provided by Spinoza/Deleuze as well as the political context of critical pedagogy.

My experiences with affective engagement within schools across institutional roles of subordination and authority are at the center of this research. To access these I will go through artefacts from as early as kindergarten across to my final years and into teacher’s college. I will select artefacts depending on how strong of an evocation I feel they present and follow this through reflexive writing. The artefacts chosen will be analysed chronologically but will most likely cross reference each other in terms of theoretical analysis.

## Ontology and Affect

One of the challenges of researching affect is that traditional methods of research relay heavily on attempting to conceptualize life and its expressions through static definitions and quantitative methods (Massumi, 2002). According to Massumi (2002), this is the reason why affect poses so many challenges to researchers in traditional disciplines and through traditional methodologies that rely on ontological assumptions about individuals, time and lack (to name the few discussed earlier). This research project will engage with affect not by categorizing or tracing what *is* but rather mapping out what it is affect can *do*, as Seigworth and Gibbs (2010) outline. Kincheloe and McLaren (2005) give a good description of the importance of the research to object relationship within an appropriate ontological paradigm:

Process-sensitive scholars watch the world flow by like a river in which the exact contents of the water are never the same. Because all observers view an object of inquiry from their own vantage points in the web or reality, no portrait of a social phenomenon is ever exactly the same as another. Because all physical, social, cultural, psychological, and educational dynamics are connected in a larger fabric, researchers will produce different descriptions of an object of inquiry depending on what part of the fabric they have focused on – what part of the river they have seen. The more unaware observers are of this type of complexity, the more reductionist the knowledge they produce about it. (p.319)

The descriptions of affect that this project is to exhibit, first through evocative writing then tied back into theory, will be a mapping of how affect has produced itself

subjectively and immanently in my past student- teacher relationships. This analysis however, will not act as a summative analytic enclosure so to speak, but as an extension of the artefacts and how it is they affect me. In his essay “Lives of Infamous Men” (1977), Foucault meditates over the use of artefacts in his earlier work, work in which he attempted to “restore their intensity in an analysis” (p.279). Foucault’s dedication to realising the intensity of the artefacts and the marginalized voices they contained, in an exposition of the discursive power that embodies them was a purely analytic work, and according to Foucault, it was in a sense, a failure because “the primary intensities which had motivated me remained outside. And since there was a risk that they might not pass into the order of reasons, since my discourse was incapable of bearing them as would be proper, wasn’t it best to leave them in the same form which had made me experience them?” (p.280). Foucault thus understood that there was an intensity produced by these artefacts that could not be fully captured in an analysis, even in his own most elegant prose. This is not to dismiss analysis as futile but understand its limitations when trying to embody the intensities or affects that produce the artefacts and vice versa.

Gatens (1996) describes the story of “Friday” in contrast with “Robinson Crusoe” and the engagements of bodies that each story exhibits. In *Robinson Crusoe*, the man stranded on an island rebuilds his environment as a reflection of European capitalist society, a display of what Gatens (1996) refers to as “homo economicus” (p.171). This implies that Robinson Crusoe is basically attempting to reaffirm ontological assumptions as ingrained within nature. It is making the claim that Robinson possess an inner essentialized subject that is expressed outwards to condition the material bodies in his relation. This plays into what transcendent ontology attempts to ingrain, an abstract order

to be forced on the immanent plane. This is in juxtaposition to *Friday*, which is the same story told but in the other ontological direction, in which Robinson's identity unravels within a new context of material bodies, a process in which "Robinson becomes elemental...the gradual unfolding and undoing of all his habituated affects" (p.172). Thus in a new context of bodies Robinson's "self" is revealed to be a habit of action rather than an ingrained ontological being. The difference in these stories, as outlined by Gatens (1996), is of value to this autoethnography because it maps out the important risk that I need to avoid, that being the potential of making past experiences into "a simulacrum of the familiar" (p.172), of attempting to reaffirm habits as transcendence. Gatens (1996) makes clear the ontological direction required for mapping out affect and its potential:

Robinson's metamorphosis (in *Friday*), his becoming molecular, need not be understood as a model or ideal to which anyone should aspire. Rather, it is an attempt to map the capacities and the possibilities of a body that has been removed from its usual contexts – what can this body do once its habitual frameworks and structures are lost? With what may it combine? What are its limits? (p.174)

What Gatens (1996) explicates here is that any immanent research approach to areas of ontology, should not attempt to set itself up as an "ideal" but instead focus on *capacity*. What do these artefacts evoke and how is it that affect functions within certain capacities now or when they were conceived? Returning to Foucault's "Lives of Infamous Men" (1977), an introduction to a collection of early-18th-century records of internment, Foucault spoke to how he chose to lay out his artefacts, which he referred to as a distribution in which "the sake of the intensity" of the selected artefacts best appeared to him, a choice

that attempts to “preserve...the effect of each” of the artefacts selected (p.280). This is how this project will be constructed, a laying out of artefacts based on intensity of affect, an evocative expression for each, and an analysis that explores their functions and capacities.

## CHAPTER THREE

### Artefacts/Evocative Writing



Figure 1: Artefact 1a

OBSERVATIONS

CHILD'S NAME: Lukas DATE: Oct 26/1993

OTHERS PRESENT: craft, playdough, math, snack, floor

CHILDREN PLAYED WITH: Steph, Jordan

CHILD'S MAIN TIME: came in and hid under a table (then  
happened a lot) directed him to Uncle  
Samuel, screaming, slide out of pumpkin.

OUTDOOR/INDOOR TIME: very excited in gym - needs reminders to  
calm - at line-up time, he hid again - taken to use  
large equipment - climbs, rolls, hedges, etc.

SOCIAL/EMOTIONAL AREA: Lukas has been a little challenging  
lately - we've spoken to him privately about his  
hiding, but he still thinks it's funny - maybe he's  
testing us - at tidy-up time he went to sandbox and  
scattered sand on his feet - expected laughter - then  
went and hid on table, turned out it chair

INTELLECTUAL AREA: made Halloween costumes out of  
playdough - very creative - his journal pictures  
also very creative (recognizable objects)  
\* some plots - understanding Lukas is special  
like a very verbal - somewhat sophisticated, though

NOTES DEVELOPMENT: excellent control with claydough  
- built marble tower, fit all pieces together  
without help

GENERAL COMMENTS: Lukas is a terrific kid, and we are  
really enjoying him. Sometimes behaviour is a  
concern (today's a good example) Any insights /  
explanations? What have you seen at home?

PARENTS' COMMENTS: (over) ->  
which hand does he  
use the crayons in?  
----->over----->

## Artefact 1b

Do I remember anything from when I was 4? I have vague recollections of images, mostly the classrooms and the toys I liked. I remember there was a bathtub with pillows in it where I confessed my love for a girl. I gave her a card and had spelt her name wrong. No I actually couldn't spell at all so I just picked a name at random from the front board hoping it was hers...and it wasn't. But that is the same as spelling it wrong I guess, rather than a subtle grammatical discrepancy it was a full out semantic debauchery. Got to get her name right. I panicked and told her it was for someone else then made my escape and never spoke to her again, or maybe I did, but I defiantly felt at that moment that I wasn't at least that's the image of it.

There was tile floor with the odd carpet here and there. Lots of toys, building blocks, two computers – my favorite game was about bookworms in helicopters. We played soccer outside often until the ball was kicked over the fence and into the dense low hanging trees, so we would ride bikes, little tricycles around large brick columns.

It seems odd to start here. I can't remember any of my kindergarten teachers, not their names or faces or voices. I only remember the setting and particular moments of distress and affection. A friend could burp the ABC's and I thought it was magic. One time he went too far and barfed on the table and I can remember the sour smell.

But why start here? I don't even know who the teacher was or who I was? What impression does this artefact express in me? Other than a few memories that kind of hang in my chest. I think about images, images of sounds, images of eyes of other students.

Images of the bathtub “that’s not my name” and the magical “A-B-C’s” and so on in sequence of flashes.

One thing is clear about this artefact, which is that it is all language. I can feel the theoretical impulses when I look at this artefact.

I guess this is a young me, dumping sand on my head, laying on tables, and being a nuisance. I really feel the need to throw this to the feminist wolves and let them feast on the gendered text, the meat of which is the equipping of a little boy, a little prince of patriarchy. But I’m just playing around here.

It seems to me at this moment, that an important distinction worth making is that I have no idea who this kid is: “Lukas”. I can’t possibly remember what my state of mind was on that or any other day in ol’ 94. I can’t remember the teacher or whether I cared for him/her or if I cared for much of anything at all. Only the vague images with sounds (the idea of sounds?).

Here in this artefact there is only language. I have a code, a set of symbols and signs that construct an image of my little boy-self. A disruptive yet lovable child, a boychild, one to be conditioned and socialized, a calculation. What is the answer to this image-boy’s restless movement, what is the question? Dumping sand on his head and expecting laughter, timeouts, bad speech, all of which is a series of behaviour that is a “concern” regardless of being a ”terrific” kid.

Boxes within boxes. Letters to words to sentences to categories to “Lukas”.

Whoever that is. This encompasses the relationship between the teacher and I. My actions, movements, forces are all embodied into language. A “very excited” “terrific kid” who needs “reminders to calm” and has an odd habit of “hiding”.

The little rebel boy Lukas.

Hiding and dumping sand on his head? Who is this kid? He’s “testing” and being a “challenge”. Testing what? Challenging what? Authority? It feels like Lukas is really far away in my memory, but also far away in the artefact itself. It feels to me like a distant impression or trace, a construction of a kid named “Lukas” that this language imprints on me.

My mind is darkness, and then I read the words, their meanings and their sounds which light up the darkness and off in the cusps of the grey, where the light falls away and the darkness begins, there is a silhouette of a boy named “Lukas” whom I don’t know. He’s running around just beyond the light of the words ranting incoherent babbles while throwing sand and laughing in cackled squawks.

And there’s a voice both my own sitting here writing this, and also brimming from the artefact itself that speaks:

*Come into the light Lukas and let’s see who you are little boy. What a challenge this one is running in and out of the light, hiding and babbling and always too excited. A force, a challenge, a test. Let the light of language see you so you can wrap it around you and breathe it in. Leave this silliness behind Lukas, little boy Lukas, and let’s see you and who becomes you. Stop hiding and babbling and come into the circle and express yourself with good clean speech so that I can understand you and you can become the*

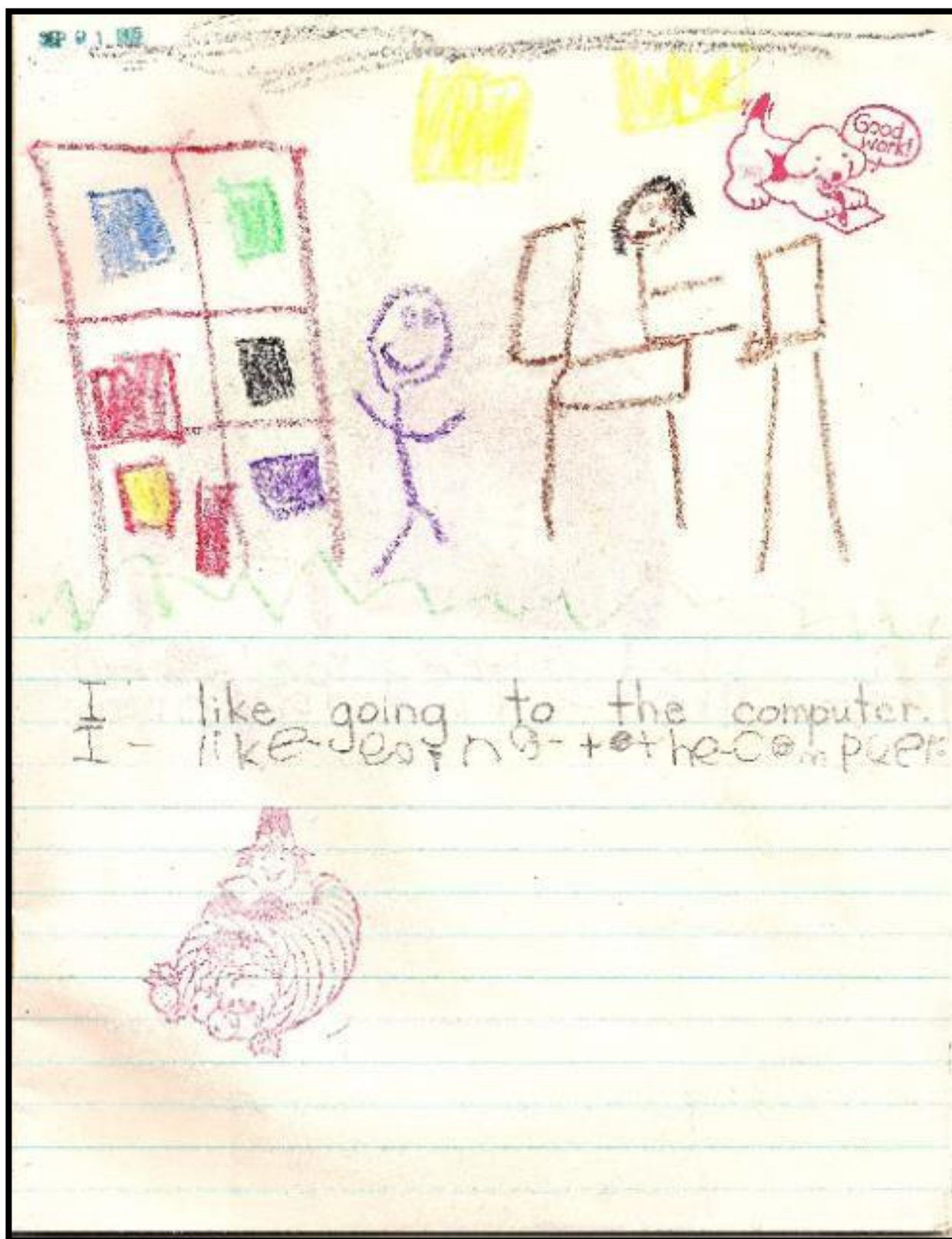
*terrific kid without the challenges. Wouldn't that be nice? To be calm and coherent in the light of language. We just want to see you and be with you it's so cold out there where you're hiding and babbling. Here little boy Lukas time to come in now.*

There is no obstinate authority figure here. There is a living breathing nonanthropomorphic creature that shifts from here to there. It does not pounce but beckons and enchants. It has no body but *bodies*. It is a dull throb rather than a sting. To say it's here means it has become there and vice versa. It vibrates in waves that disperse, collect and return. You need to be a gifted little dancer to maneuver, to step over and slide away from its embrace – you must remain dispersed. A shifty little flash you are Lukas, but the babbling and the hiding is not enough and you can't burry yourself in sand, these things get you nowhere because there is nowhere to go. Here comes the tide to pull you in to the man in the lighthouse so stop the splashing and laughing because it's time to come in.

Here's a romantic image:

*Under the stars the children play in the ocean and the water is black with shimmering white reflections and the waves break loudly and the kids laugh chantingly until the waves crash on the shore with the children in tow, either on the smooth white sand or on the dull grey stones.*

Figure 2: Artefact 2a



Artefact 2b

I am going to set this specific memory up as best I can. All I have for memories are flashes of images. One image of my teacher in front of the class and then another image of her crying quietly to me in the hallway. These are the dominant images and then in flood the memories of grade 2 in sharp sequences of flashes. Sitting in my desk painfully writing out letters over and over, making jokes during circle time, in-class recess during rainy days, girl who sat next to me short and blonde, 'goosebumps', punching a kid in the nose and crying from guilt and more and more odd memories here and there. I know this Lukas better than the babbling Lukas, I know this teacher much better than the one in kindergarten. I can see my teacher and I care about her. But back to the distinct memory that this artefact produces.

I sat in my desk and listened closely to the teacher, who was standing at the front of the room, who I'll call Mrs. Smith. She was reviewing criteria for our personal journals, these journals consisted of answers to questions given by Mrs. Smith. She was carefully outlining the expectations she felt were required of grade 2 students for writing in their journals. Mrs. Smith had a serious demeanor, she only really smiled once in a while, but she was warm and had a confident strength about her, like she'd been around the block a few times and seen some shit. All and all however, an approachable woman from what I can recall. She was middle-aged, short hair, thick-rimmed glasses, and had excellent posture.

She's going through the criteria of journal entries and comes to a specific point: that some of us are not writing enough in our journals and an appropriate amount of writing is a necessary requirement.



I'm day dreaming at this point, I don't really care, I'm looking at the books in the back of the room, I'm looking out the window at the sky and the skinny tree that's wrapped in some kind of metal support system. It's a curious thing how fast the clouds are going by and they need my attention. I think she sees this. I think, maybe not then but now reflecting on it, I think she noticed my drifting, my meandering at the clouds and the metal-wrapped tree.

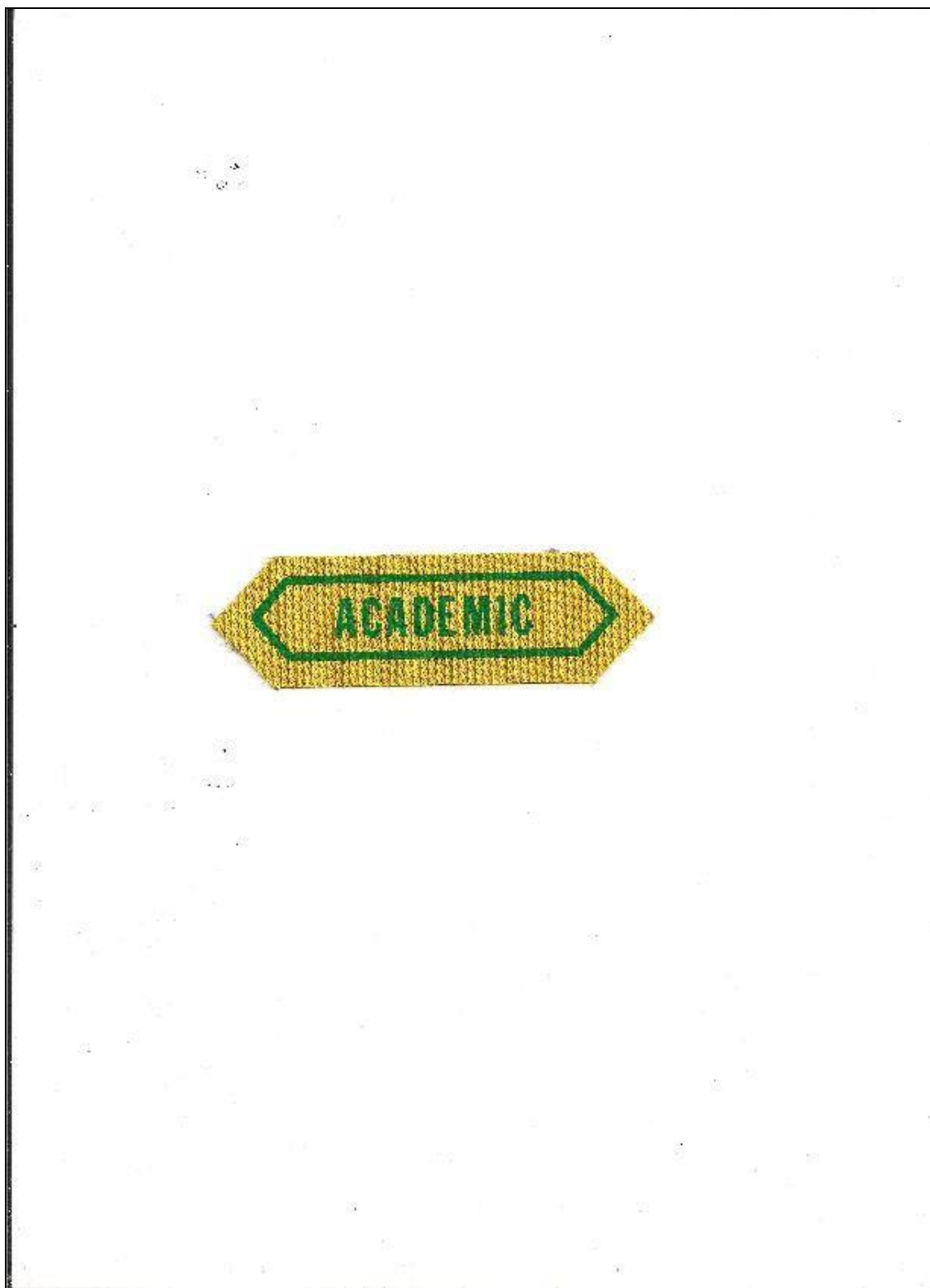
At this point she says my name LUKAS within a sentence, not sure what the sentence is (I piece it together later) but I know she said my name so I turn my attention to her and she's holding my journal open to the class, I'm confused and exposed. She points to my response in the journal, the one in the artefact, and says, "this is an example of what not to do, I need to know more than just 'I played on the computer', what did you play? With who? And why?." I don't think anyone laughed, but I still only held it together for about two seconds. I put my head down on the desk and began to cry. I figured I'd just do it quietly so not to disturb anyone. I just felt bad about myself and my stupid mistake so I cried. There was a pause when other students stopped looking at Mrs. Smith and turned their heads towards me to her left off in the corner. Just a stale awkward moment.

This all happened very fast, I feel like she saw my head go down out of the corner of her eye and was moving towards me before it fully dropped. It seemed that as soon as my forehead touched my forearm I was being dragged out of the room by my hand. I just remember dead silence and I had stopped crying and was in shock, not sure what I was suppose to feel just in a state of total misunderstanding.



We stood in the hallway and I could not see her face because she was standing very close and looking up at the ceiling. She was very close. I could smell her. She squatted down onto her knees and looked me in the face, demanded my attention, and I could see she was crying very subtly, her eyes didn't go all red like mine and she did not seem to have any overflow of mucus and fluids like me. When I cried it felt like my whole body cried and the evidence was everywhere, hers on the other hand was so subtle, I remember thinking that that must be how adults cry, subtly and in control.

I still can't remember what she said to me. I wasn't listening to her words because the sight of her tears frightened me so much that I lost all cognitive capacity for words. It was a sympathetic and apologetic tone though, I could sense that, but that might have only been from the sight of her face and the pitch of her voice.



Artefact 3b

Grade 5. I passed that year with the acclaimed “academic” award. Basically an award they gave to students who maintained an A average. At the end of the year, all of the academic kids got to go to the final year assembly and stand at the front of the school to accept the award. Did I think I was smart? Yes and No. Grade 5 was the only year I received the academic award. That was also the year that one of my closest friends failed. For whatever reason, he had a separate trajectory that year in terms of academic success. We hung around each other every day that year and somehow he failed and I got the academic award.

He had neat printing but would only write a sentence or two for whole assignments. His art was always small too, and he never used colours just different shades of grey with his pencil. The teacher thought he was dumb, parents thought he was dumb, students thought he was dumb, he used passive and present tense erratically and double negatives often, he thought he was stupid, he was convinced.

This is a working class community, and throughout school my friend “Sam” suffered from working class stupid. He knew it was bullshit, getting bad grades doesn’t mean you’re stupid, there’s this general understanding that life is just a big game and that it’s rigged, and the only thing worth valuing is whatever forms of gratification are most readily available and how well you are able to reap them, and based on your ability to hustle for these things, whether they be girls or drugs or money, determines your worth, your *real* value.

For Sam saying he was stupid gave him a pass on all the anxiety and tedious mind games of ‘playing the game’ inside the classroom, he was real working class, I was second generation working class, the way his parents talked at home and the topics

discussed was a whole different world than the classroom. The things valued in the class, the things that got you the grades weren't just foreign to Sam but down right fucking degrading. Draw a fucking picture of a sunset using different shades of pastels? Fuck that just use some pencil shading then hand it in early and bail. Sam's only goal ever, was freedom, freedom to think and create and play on his own terms, and within that domain he was brilliant funny and all kinds of colours. He'd hand in everything early with minimal effort and then made fart sounds and threw erasers at people until we died laughing. At the end my hands were covered in pastels and my sunset looked like shit but I got the grade and Sam didn't because it was just another stupid fucking assignment with zero fucking relevance.

Sam's dad worked nights and drank a lot. He was like a hibernating bear in his room. I never saw him that much even when I slept over or hung out there for extended periods of time. Sam would poke his head into his dad's room and ask for change to get chips or rent video games. Sam had this old shitty basement where we would play videogames and watch Southpark. Sam had this freedom that I never did, this kind of distance from his parents that gave him his own space, but it wasn't all good. It was only good from my perspective because it allowed us to take risks and create things. He came over to my house once and we had hamburger helper and Sam said it was awesome to have a "home cooked meal".

Sam was a hero that year. He didn't just fail, he failed spectacularly. I just went the other direction I guess. Thinking about Sam and all the time we spent together I have to say I'm actually pretty ashamed of this award. I think I'll burn it after this. I mean really, fuck you and this fucking award and fuck the box where you put the "good kids".

Sam was beautifully creative and kind and savagely witty and every fucking year he got dumped on and buried by discerning gestures of “why doesn’t this kid just listen? Why doesn’t he just do the work?”. Teachers and parents called him lazy, how the fuck is a kid with ADHD lazy? Shouldn’t he be hyperactive?

We built a wrestling ring in his backyard one summer, Sam designed it and rallied us to build it. It had an entrance and an on-ramp and everything. Sam got his whole neighbourhood to come out and watch and participate in wrestling events. We created our own characters and costumes and finisher moves. We created whole story lines and had our own violent theater with thrash metal on a boom box for an orchestra. We pitched tents in the backyard so we could sleep, swim and create without disruption from parents. Sam gave me that and it was only possible because he was given the space to do it, that space which also made it impossible for him to draw fucking sunsets with pastels. And here I am, after everything, with my hands covered in pastels flaunting an academic award like it means shit.

I’m angry about this and guilty. But I’m also hesitant about it. In comes the images of the faces of people who love me and pushed this “play the game” mentality. These are not the faces of cold-hearted calculation, Sam was not consciously disposed of or despised in anyway. I know it’s not all evil. My grade 5 teacher was not a bad person. In fact I have good feelings about her now and I did then too. She worked hard and sincerely cared about us. I know now as someone who has taught grade 5 that she cared for Sam too, I know she grew frustrated when he produced minimal work, when he avoided her looks, when he continuously shut her out of his world no matter her attempts to reach him. But I also know she went through a lot to fail him, in terms of getting the

right documents and permissions to do so, she really felt he needed to fail. He really hated her for it too, slowly she became an abstract symbol to him, a symbol of authority, and shame, and guilt, and pain. He produced just enough work to keep her at bay so he could sneak back into the crowd of other students to avoid her, numbing himself from the whole situation. And here's me with my academic award. It feels like I wear this little academic badge every day sewed into my flesh, like a little badge of horror. Sam for all his failures, was at least a disruption, a stutter in the system, his residue still lingers there in chunks of eclectic colours, while mine was just a spurt of smooth grey streaks, like a slug.

*Figure 4: Artefact 4a*

Subject/Course  
Teacher CandidateLesson Topic  
Lesson Duration

Date

<b>1. Curriculum Expectations</b>			
Overall:			
Specific:			
Integrated (if applicable):			
<b>2. Lesson Learning Goal(s)</b> <b>Key Question: What do I want students to know and be able to do?</b>			
Knowledge and Understanding	Thinking	Communication	Application
<b>3. Assessment</b> <b>Key Question: How will I know each student has learned the concept(s)?</b>			
a) Indicator(s) of Lesson Learning Goals:			
b) Assessment Strategies and Tools:    (Key Question: What will students be doing and what will I use to assess learning?)			
<b>4. Differentiated Instruction</b> <b>Key Question: What will I do to assist individual learners or provide enrichment for others?</b>			
Accommodation and/or modification:		Extension:	

I miss teaching kids. I miss creating lessons that kids enjoy and even the ones they don't. I had some good lessons and some not so good ones. Some were just too abstract, too idea driven, too synthetic, I was manipulating the students rather than kindling them.

I feel like I've been over this lesson template a thousand times over and over in my head. It means very little to me now. At one point I would have enjoyed holding it up on a podium to examine and reveal the deep seeded epistemological assumptions embedded within these words and within these boxes. During my days as a teacher and as a volunteer these lesson plans were my main target in terms of pointing towards any form of oppressive apparatus. The only way to describe forcing classroom experiences into these templates and into its language is – SUFFOCATING. But that's all I want to say about it. So much energy and potential have been put into these things from producing them within their given criteria, to laying in bed in the middle of the night brooding over how much I despise them. This was my relationship to this thing, despising it, thus reacting to it, now I want to think about it objectively, from the cold distance it deserves, I'm going to kill it, slap it on a cold steel table and then cut it open and reveal its functions, its responsive nervous system and its tangled masses of flesh.

It's like the relationships between the students and I combine into a complicated web, and in the middle of this web is a giant boulder weighing everything down, it does not tear any holes but only specific fibers – only the most delicate ones break. There is only one variable the boulder cares about and that's strength, what fibres can hold it, keep it from falling. It breaks and weighs down everything it touches. When the classroom is in high intensity and affect is brimming, the web of relations starts shifting and rising but always with the boulder sitting and weighing us down keeping us within the box. There is



no lid to this box because that would be too absolute and rigid, with the lid closed the box would heat up and explode, so it's better to leave the roof open so the heat doesn't get too much and in the meantime just toss a rock in there to disrupt and way it down keep things in the box. But this is only one dimension of the lesson template's character that has multiple angles and multiple functions. It's the most obvious and explicit function and it's the one I have loathed and anguished over the most, but it's just a distraction from its more primary or efficient forms of technicality. The boulder is only what "*is*" – a dead weight used to condition and restrain relationships.

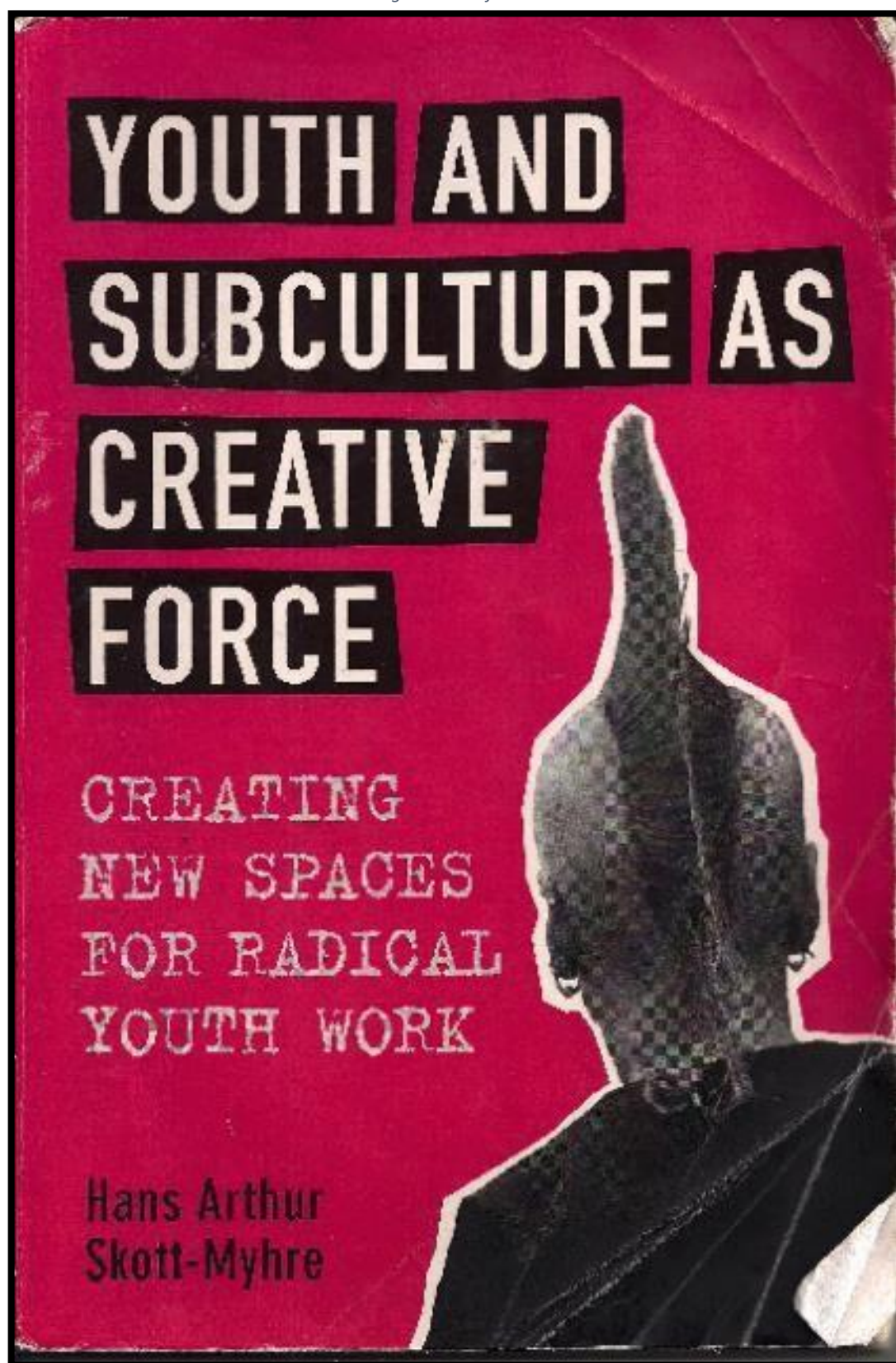
But in terms of how it functions, how it *moves*, in this dimension the lesson template is a hijacker. No face or human expressions, just letter and word parts of images and structure. It is a tiny little machine. Humbly crafted; it's parts and systems work efficiently and effectively and it is extremely user friendly, an easy to use tool that limits and categorizes things outside of its yoke bringing as much as possible into its orbit. It has to be malleable enough to be implemented ubiquitously by multiple users. It has no central hub but is instead a disbursement of tiny little parts that produce and capture subjectivities and affects. This is not abstract or metaphysical rhetoric. This is how the lesson template feels to me this is really how it works it's a dirty little secret. It feels to me like a concrete mechanical frame of words and boxes that condition and generate simultaneously, multi-dimensionality, ubiquitously and often in utter deafening silence, with only a few murmurs or whimpers from the occasional disheartened teacher or student. Administrators –acting as technicians – use these few cries of despair as signals of faults in its mechanics, which means the template must be retooled and reassembled for these new unique spaces in which they have seemed to disjoint and become

momentarily ineffective. As teachers, we carried these templates everywhere, in our lesson books, on our USBs, but most importantly, in our *minds* – in the parameters of images of what can be and what should be possible.

More specifically, I came early and stayed late everyday. Taking work home with you is a bad idea, you need to be assessing and creating lesson plans everyday and by the time you get home you are exhausted. We all wrestled with the lesson template differently, I was always trying to out-manuever it. Occasionally I managed to flee its orbit, but I'd always get sucked back into it. When I planned a really good lesson it would be in jotted down notes or images on the smart board or in the pages of a short story, these would be the generative signifiers of each lesson, they gave out ripples among the students who would respond by generating their own ripples and so on and so on. But I always knew in the back of my mind, that my assessment would be mostly based on my lesson book, which consisted of lesson templates for every lesson I taught, six lessons a day over a two month period and that these affective ripples were always subjective, creative, and gone forever. I knew then there was no way to really capture the pulse of a successful lesson in the static dead objects of the lesson template. These lesson templates thus had another side to them, that being the taxidermist, each lesson template is the death of the lesson that shaped it, and any lesson template that was put into use pre-emptively came out different every time. If I did not use a template to build a lesson it would only be a matter of time before I would be forced to do so. So it hung in the back of my head, the words and their boxes stealing moments and hijacking language, riding the ripples of affect until they disappeared and then claiming to have found them, to have categorised them, to have made them into a series of signifiers that could reproduce the exact affect in

which they were conceived, they had no fucking clue that every affect is different and fleeting and harmonious- no. fucking. clue.

Figure 5: Artefact 5a



## Artefact 5b

I first read Han's book in 2011, he gave me a copy of it and said I could keep it. I had asked him rather bluntly "Can I take that?" Not "may I have that please" or "can I see that" or "is that your most excellent book?" – just a straight up obnoxious "can I take that??" It was during our first meeting, when I was just a random student who had emailed him out of nowhere asking questions and seeing if he'd talk to me.

I showed up and was being an asshole. I was testing him to see what he could put up with and how he would respond. Nothing explicitly rude, just verbal jousting without any of the 'proper' etiquette that one would assume such a meeting would require. Just enough tone that it would put off a professor who took themselves too seriously.

His book was just sitting on his desk, and in the middle of him saying something I just interjected with "Can I take that?" and pointed at the book. He said sure and slid it over to me and returned to what it was he was saying. I listened intently, hung on every word, but made sure to look around and appear inattentive as if I could care less what he was saying. The tactic here was to really listen to what someone is saying while appearing not to, then when they're done talking, you say something that clearly indicates you were listening, but soaked in a kind of inattentive whimsy, and if they get frustrated by it then they aren't really listening to you and they don't really care what it is you are saying. If they can't push past gestures, past the lousy style to see the real content then they're lazy dickheads so fuck em'. As far as I was concerned, my posturing and arrogance was superficial as long as I was listening to what it is they were actually saying. What does it really matter if I slouch or stare at the roof, I'm listening and

understanding what it is you're saying, I'm sorry if it doesn't take my whole physical being to grasp it.

This kind of interaction, a sort of testing, was and was not a choice for me. For a long time it was a way for me to resist. At this point (fourth year of undergrad), university seemed to me to just be a long boring etiquette class where talking, walking and writing "professionally" was the most important thing an educator or learner could do. God it's so absurd. If you're from anywhere that doesn't wholly align with the coveted values of middle class white people right down to their emphasis of passive obedient mannerisms, good fucking luck succeeding in an academic institution.

And let me make this very clear: I was lucky enough to have a CHOICE as to whether or not to act this way. Whereas most working class kids or black kids or aboriginal kids or international kids or any kids who sucked at school in general, the youth of the underclass, most of these kids do NOT have a choice and instead have just known one predominant mode of interaction and are too real, too sincere, to switch back and forth like me. I'm a traitor to both sides. So for the most part I chose to act working class and unprofessional. And when I did, teachers and other students, usually old white people who were all jacked up on 80 year old behaviourism, would give me that look like "awe you're just a little rough around the edges don't worry I'll teach you how to act" or "hmm you don't really belong here do you? That's okay we'll make the best of it" - FUCK YOU! You're a fucking alienated anxious lapdog who jumps through hoops for goldstars, and refuse to look passed even your most basic presumptions because either you're an idiot or coward, so thanks but no thanks Pavlov.

But back to Hans. Once a week we met for an hour of conversation. After the first meeting my arrogant posturing began to slip away, I would bring paper and make notes, he would explicate points and I would think and try to put them in my own words and he would affirm or disaffirm certain things. We bounced around disciplines and experiences, all dialogue was open and always and only relevant to my concerns, to my context and understanding because that was where the value was. No external criteria other than my own immediate understanding.

I remember painful moments of me sitting in that chair and gazing upwards rubbing my face trying to grasp at something Hans had just said and not knowing what to say, during these long pauses Hans would either say something or just sit there relaxed and stare at me until I found what it was I was saying. But the most important thing I learned, was that this whole way of carrying myself was indeed an act of resistance, but also a form of resistance that had its own limitations. In that there are moments when taking notes and eye contact and rephrasing points are not just forms of banking education. I learned I could take notes and struggle with ideas and ask questions attentively without feeling like I was being pimped by the system or like I was stabbing Sam in the back, that concepts and systems of thought could be immediately beneficial to my immediate context rather than as some technical bullshit to be memorized and stored in the hopes of it paying off down the road once I got some shit job to apply it in. Learning is best done *within* a complicated social context, not in a vacuum of professionalism to be made valuable in a later context that makes a bunch of assholes money. FUCK!

If I didn't want to read something then I just wouldn't read it and Hans understood. He wasn't there to force some bullshit criteria on me and I wasn't there to pretend to care about said criteria. I wanted to sincerely *learn* something, I wanted to be *challenged*, to have my most basic assumptions fucking *shattered*, they were already cracked and useless, just old crumbled monuments blocking my vision, my way out.

I had first met Hans in a large first year course where I just sat in the crowd and listened. I never approached him. He spoke of Foucault and Marx and Deleuze and Spinoza as if they were old friends. And from that course on into fourth year I had not come into contact with any substantial theory so that's why I emailed Hans. From first year to fourth year none of the conceptual frameworks or epistemologies that I learned from Hans in first year had been brought up in any meaningful way. I was cynical and desensitized and above all else – STARVED. When I said "Can I take that?" I meant "I'm fucking starving, please I'm fucking starving!"

After our first meeting I went straight to the library. It was at night and I went to the 9<sup>th</sup> floor where I always worked. The 9<sup>th</sup> floor of the Brock Library has little windows next to some of the desks, and out of the windows there's a good view of the campus and beyond it you can see the city of St. Catharines lumbering below the escarpment. So that night I sat down next to my favourite window and opened Hans' book and I read the first paragraph.

I looked at the pencil in my hand, and then out the window down at the lights shimmering behind the trees in streams and I thought "what did I get myself into?" This wasn't like anything I had read before. And it was in that moment that I realized how



silent the empty library floor was and how far away the outside lights were, and it was a very lonely moment, one that people feel when they realize there is no going back, but back to where? Well wherever it was I had already tried it and it just didn't work for me, so I started again – with the first sentence.

Figure 6: Artefact 6a



## Artefact 6b

St. Thomas is a town of lines. Perfectly placed geographically between Buffalo (203km), Detroit (195km), and Toronto (196km), it is/was a triangle of industry with specific historical points of rupture and growth.

Defined as a town in 1852 with 1300 people, it consisted of predominantly farmers, until it became a center of commerce in 1856 when the first railway was put in to connect London (East) to Port Stanley (West) with St. Thomas sitting just in the middle. St. Thomas slowly began to become a trading center for local farmers and merchants from the larger county area. It was the first breathe of capital, the first motion of a particular form of growth. Freight and passengers, sellers and buyers, producers and consumers started to buzz and intermingle, with chatter and dusty coins and aromas of uncooked produce and steam. Bodies moving and stopping, resting and speeding.

Following this initial railway came the Canadian Southern Railway and its headquarters in 1873. Followed by The Great Western Railway, The Wabash, The Grand Trunk, The Pere Marquette and the Pacific Railway. St. Thomas grew from 1300 people to 8000 people in 15 years. It was a particular kind of growth, a rupture of industry, a grand mechanical production. St. Thomas became known as the railway capital of Canada.

Of course these all died in the mid 20<sup>th</sup> century, with the new technological shift in economic production, the railways became empty and the Factories moved in, it went from a railway town to a factory town. From the CSR to Ford, from conductors to line

managers, from steam to gas. All until Ford closed in 2011 along with many of the other factories.

The railroad stations sit empty, right in the center of the town between blocks of older homes and the downtown strip which consists mostly of fast food restaurants. Right in the heart of the sprawl sits this giant old red building with broken windows and its empty space surrounding it. Ford sits just outside of the southeast side, just before the country homes begin, where they found the cheapest piece of land, it sits and makes the space empty.

Blossom close – Blossom close.

What's the next great mode of production? Where is its space? Where do all the working class people go now? Where is *their* space? There's still some factory work, mostly precarious non-unionized shift work, but enough for a few to live. Global capitalism is fast, you need to be able to hire and lay off people on a dime.

The town is a body and I never realised my part in it until I got to the end of high school and I had to look out there and see what was going on, how does this body function and what is my role going to be in it. This brought up questions. Why should I bother with university? I got bad to mediocre grades until the second semester of grade 12, and then I went back for a semester and got the 6 required university credits to go to university, but why?

What was the moment I decided? Well there was no real conscious will for me to do well in school or to go to university. Since my great year of the academic, I never really did well at school. There was no real definitive moment when getting good grades

became my goal. But I won't say it came naturally either because that would imply I was trying to do poorly in school which wasn't the case. I just was and whatever grades I got were the grades I got.

**In my head it reads like a basic narrative of educational studies:** "The kid struggles with grades and then really applies himself near the end and poof!, it's a wonderful story of educational achievement."

**This synopsis would then be followed by some basic surface level inquiry:**

*"He must have had some great teacher that inspired him or made him feel exceptional"* – well yeah but not really. There were teachers that I felt I connected with but none of them inspired me to get good grades. Inspiration for me never lead to good grades, in fact quite the opposite.

*"He must have some dream he wanted to achieve and it inspired him to become a good student."* – No. And if I did have dreams they wouldn't have been around academic achievement that's for sure.

Why did I do well then? After years of struggle? In all honesty it was not an act of me achieving my best and becoming master of my destiny, it was the opposite, it was me submitting to the system. I had to memorize for tests, I had to force creative ideas to overcome my bad fine motor skills, I had to force myself to say things I didn't believe and do things I didn't want to do in order to get grades that I felt meant nothing.

But of course *that's life*. I can hear it ringing in my fucking ears, it ripples from the empty factory lots and the abandoned railway yards of my home, *you do a job that you hate and the more you hate it the more real a job it is and that's life*.

And the people slave for this drivell, to prove themselves masculine or real or valuable, they slave at these fucking jobs and hate everyone who doesn't submit to them. Well where's your fucking factory job now you exploited wretches? What has your slave mentality given you other than a robbed pension and brain dead kids? Fuck you and your whole warped mentality of *work*, as if you've somehow braved the elements of crushing exploitation to come out victoriously unemployed and disillusioned.

At the pub, next to the empty railway station, down the road from the empty factories, I can hear their wheezing racist excuses "Oh it's the vindictive Chinese or the lazy Mexicans taking our jobs" or their self-loathing excuses "Well we've had it good for too long it's time to pay the piper" JESUS FUCKING CHRIST THE FACTORY WORK IS GONE AND ALL WE HAVE IS WALMART AND FASTFOOD JOBS OR BULLSHIT TEMP WORK YOU MIND NUMBED FUCKS!

Blossom close – Blossom close.

Back home the old Ford plant and railway stations are unimaginably big and empty. The real square foot number cannot communicate the real magnitude of their big empty space because it's the kind of thing that can only be felt when you stand directly in it. I've walked through these big empty spaces countless times and still often do now, usually with my head down until I'm all the way through, but sometimes I'll just stop and stand in the middle of the empty railway yard until I feel the full weight of its emptiness in my gut, and I'll think about all the lives and all the working hands that made it move and made it live for so long until its cold calculated death, and I'll get this sensation like there's low hanging fruit about to burst just behind my eyes while a slow visceral ache

sets in until I begin to crumble inwards towards an enclosed hopelessness. But then I'll see the strings of weeds bursting out of the slabs of concrete, I'll hear the whistling wind against the crumbling panels, and I'll feel the bright sun peeling off the old lead paint, and suddenly I *know*, I know that the empty factories and abandoned railway yards aren't crumbling...they're being *displaced*, and that it's really just the mechanical shell falling away from the budding plant, and like the crack of dawn the enclosure in my chest reverses and becomes a force, a force that goes from interior to exterior, not as a will but as an opening up, until the sun, and the wind, and the emptiness stop drowning me and instead go through me and I'm swept off in a smooth peaceful river. Finally I'll grab a rock and throw it through one of its many windows, and then I'll walk away with the big secret, which is that the despair and silence of its emptiness is a sham, and its mourned loss is all in vain, because all material death is really just the movement of life at varying speeds.

Blossom close – Blossom close.

Sam was long gone at this point swept off somewhere and the afternoon was bright – the first real spring day that year. The day when everything feels green and growing and I think *isn't life okay?* Mr. Smith took us out on the grass to sit and chat about literature and our choices for university or college or work once we graduated.

*What are you going to do next year Luke?*

I submitted. In a way there was an end in the road and nowhere left to go, It felt like I had to start swimming or start drowning – *What are you going to do next year Luke?*

I'm going to learn the system, become the system, wear its clothing and learn its logic. If I learn how to learn, and learn how to teach than there isn't anything I can't do, and I can teach others to do the same. I will become a master of teaching and a master of learning, the all-learning all-becoming master being of transitions, a chameleon, a charlatan, a slave, a tyrant whatever I needed to be, I would master the system that had so fiendishly tried to master me. I wasn't going to just "play the game" I was going to learn its rules, get my hands on the pieces and start moving them around, or maybe just for a laugh I'd flip the whole fucking board.



## **CHAPTER FOUR**

### **Analysis: The non-philosophers' Song**

As outlined in my methodology, there are two main sources I drew from for my evocative writing, one being the concrete artefact itself and its details, the other being my memories or traces of affect. The evocative writing is thus a way to provide context of the relationships and affects that conceived the concrete artefact. In this way it acts as an extension of the concrete artefact and also an addition or contextualization. In the following analysis, the concrete artefact or the object will be artefact 1a (and subsequently 2a,3a,4a,5a), while the evocative writing that it evokes will be referred to as 1b (and subsequently 2b,3b,4b,5b).

The goal of this chapter is to continue the intensity of each Artefact from its concrete version to its evocative writing to the concepts needed to analyze it. This chapter will be an analysis in regards to seeking what concepts are produced by the evocative writing, which will then be applied in a more systematic version in the following chapter.

### **Generating Concepts**

Deleuze's affinity for Spinoza is two-fold and is perhaps best characterized by Deleuze (1995) himself: "the paradox in Spinoza is that he's the most philosophical of philosophers, the purest in some sense, but also the one who more than any other addresses nonphilosophers and calls forth the most intense nonphilosophical understanding" (p.165). Here we have the dual nature of Deleuze's Spinoza; on the one hand we have the great pure ontologist, the philosopher of philosophers, while on the other hand we have the one thinker who according to Deleuze (1988) best "teaches the philosopher how to become a nonphilosopher" (p.130). Deleuze (1995) had similar comments regarding the reception of *Anti-Oedipus* (1977), in which he found that those

who had “read lots of other books, and psychoanalytical books in particular” were most resistant to it or found it “really difficult” (p.7). And yet by no means should *AntiOedipus* be considered a non-academic book according to Deleuze (1995), who describes the book as “academic” and “fairly serious” in regards to its strategic ambition (p.7). This mixed response is why Deleuze considered the book to be geared towards young people, presuming that the majority of them had not yet been tied down by predominant assumptions about what it is thinking should be.

A term that Deleuze (1995) used for these “predominated assumptions” is the “Image of thought”, which according to Deleuze functions as “prephilosophy” or “precedes philosophy” (p.8). Deleuze (1995) describes it as thus:

According to this image, thought has an affinity with the true; it formally possesses the true and materially wants the true. It is *in terms of* this image that everybody knows and is presumed to know what it means to think. Thereafter it matters little whether philosophy begins with the object or the subject, with Being or beings, as long as thought remains subject to this Image which already prejudices everything: The distribution of the object and the subject as well as that of Being and beings. We may call this image of thought a dogmatic, orthodox or moral image. (as cited in Dahlbeck, 2014, p.15)

This dogmatic image as Deleuze refers to it, is an abstract ideal that trumps the immediate relationships at hand or “it presupposes itself and in the process makes it very difficult to refute on an individual basis” (Dahlbeck, 2014, p.16). The goal of this chapter then is to look for affects that produce concepts, not to apply concepts (as images) to affect or these

artefacts. I am not going to explain these artefacts, but rather engage with them through a process of “affective reading” in which rather than search for some signifier to regurgitate, I will explicate how it is these artefacts function, first through some basic thematic observations followed by a generating of conceptual tools (as outlined in my Literature) that may hold insight into how it is the pieces are functioning. This process of affective reading will thus be generative rather than transcendent in terms of explicating useful concepts. These concepts will then be used in a more systematic way in the next chapter.

### **“Distinguishing” concepts as opposed to “Determining” concepts**

Spinoza draws out the important difference between distinguishing and determining. For Spinoza, “distinguishing” is a positive act whereas “determining” is a negative one (Deleuze, 1988). If I choose to distinguish between a student and teacher rather than determine one over the other, I avoid negating the one term by the other. The teacher being this or that is only in regards to that specific fleeting moment and its function; it does not condition what a student is or how it functions. Thus being a teacher can have the same characteristics as being a student. Being a teacher means many things, many of which include that of a student; they only differ in certain contexts, at different speeds. When I choose to play the part of the teacher or the part of a student it can be in flashes or in drawn out movements.

The point of defining a teacher and student in this way, is that it gives flexibility to the terms, makes them adaptive and useful for generating concepts. It plucks them from the transcendent ontology of the dogmatic image and makes them functional for the

different ways the teacher-student-affect dynamic is produced. Johan Dahlbeck (2014) describes this well:

From this perspective, the individual bodies of children and pedagogues are most readily understood as instances abstractly related to a general category and therefore treated as several instances of the same, functioning chiefly to fix the position of that which they are not; true, good and one. If on the other hand, as the ontological turn of Spinoza argues for, the individual bodies of children and pedagogues are understood rather as singularities harbouring flows of power, what defines them is not their abstract relation to a general category – that may never be experienced due to the physical limitations of the body – but the actual forces that they possess and the affects that impact the body when its powers come up against external powers i.e. that which they are capable of doing...And because the configurations of two bodies will never possess the same exact powers then they will therefore never be reducible to the mere instances of the same. In that sense, they are singular, they are unique, and they perform in specific ways that do not correspond exactly with pre-existing patterns. (p.18)

### **Artefact 1ab-2ab: Ordering subjectivities through language, images and memory**

Artefact 1a was written by my kindergarten teacher for my parents. It is a monthly summative assessment, and a snippet of a collection of written correspondences between them. Structured into categories it is a good example of standard formative assessment practices meant to break a student into abstract categories of different functions (Pinar, 2012). The first half of the evocative writing is me trying to generate any form of distinct memories that I label as “images” and “flashes”. All of the memories mentioned are

regarding the classroom setting or engagements with other students with no recollection of a teacher. Artefact 1a is ambiguous in terms of the teacher because there is no name attached to the document, but also because I have no memory of any of my kindergarten teachers. Although there is no evidence in regards to a name of a teacher that is not to say there is no teacher here because I think the effects of a teacher are still present in this regard. By that I mean there is no teacher in the anthropomorphic sense but there is certainly an organizing presence, specifically the thing I refer to as “a voice” that I recite near the end of artefact 1b. What artefact 1a shows, is how the language of the teacher functions in terms of how it shapes me as a student and thus also itself.

I sum it up when I say that “I have no idea who this kid is: ‘Lukas’”. Other than a few distinct memories of flashes, there is little difference in terms of how far away the student here is, in terms of time and memory, as the teacher, the only difference being I know the name of the student. In fact the student “Lukas” takes on many forms and responds to memories differently. Lukas the rebel, the lover, the fool, all of these personifications help distinguish me in some way or another as a subject and child. But what I think is of most value here is that this artefact is purely running on functions, how the teacher functions and how the student functions in tandem and how this operates through language. The first two artefacts generate two distinct concepts that need to be drawn out and analyzed within Spinozist ontology. These two distinct concepts are that of language and images which have major implications in regards to their exact function.

Images<sup>4</sup> are traces of bodies that have come into contact with it, as Deleuze (1988) claims; “The only ideas we have under the natural conditions of our perception are the ideas that represent what happens to our body, the effect of another body on ours, that is a mixing of both bodies. They are necessarily inadequate...such ideas are images. Or rather, images are the corporeal affections themselves, the traces of an external body on our body” (p.73). There are other important concepts in here that need to be further unwrapped in order to understand Deleuze’s meaning and how it is exactly the concept of images functions in relations to these other concepts. Images are impressed upon us when we come into contact with other bodies, which leave traces on us, as images, which correspond with the corporeal affections/affects that we experienced at the moment of encounter. The nature of these encounters however, is very complicated and contextual thus we often only experience a minimal amount of the possibly experienced, and often the ordering of these images is superficial. This is an important point that Spinoza makes: “the ideas that we have of external bodies indicate the constitution of our own body more than the nature of external bodies.”(II,16, C2)(p.77). Another important distinction Spinoza makes is that “although the external bodies by which the human body has once been affected may no longer exist, the mind will regard them as present wherever this activity of the body is repeated” (II, 16, p.2)(p.78). Which means that even though the bodies I have come into contact with may be gone, such as in these experiences, they provoke a specific response in me that is constituted by other bodies or events.

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<sup>4</sup> It is important to note that Deleuze (1988) equates images with ideas, and that this interpretation is not necessarily shared by Spinoza. However it is Deleuze’s use of image within Spinoza as well as Deleuze’s own work that I draw primarily from when using this concept of image in this thesis.

According to Spinoza, “If the human body has once been affected by two or more bodies at the same time, when the mind after words imagines one of them, it will straightway remember the others too” (II, prop.18) (p.79). Spinoza equates this sequence of ideas and affections with memory: “Hence we clearly understand what memory is. It is simply a linking of ideas involving the nature of things outside the human body, a linking which occurs in the mind parallel to the order and linking of the affections of the human body.” (II, prop.18, scho.). For Spinoza “we clearly understand why the mind from thinking of one thing, should straight away pass on to thinking of another thing which has no likeness to the first.”

This process of association has important elements that Spinoza explicates; when we experience affections/affects of bodies in a certain order (as perceived by the intellect), we then associate these affections with the reoccurring sequential body; thus we have memories in sequences of images of external bodies, which also applies to and is concurrent with language. Spinoza gives a specific example of how language functions as a series of bodies and affections: “For example, from thinking of the word ‘pomum’ (apple) a Roman will straightway fall to thinking of the fruit, which has no likeness to that articulated sound nor anything in common with it other than that the man’s body has often been affected by them both; that is, the man has often heard the word ‘pomum’ while seeing fruit. So everyone will pass on from one thought to another according as habit in his body” (II, prop 18, school) (p.79).

Thus according to these concepts discussed above, the use of language in terms of a relationship between signifier/signified is volatile at best. This is also in sequence with the fact that we do not even know the true nature of the bodies affecting us because they



are embedded within our nature of ourselves. These encounters with sounds and objects or enunciations and experiences are not necessarily erratic; language is an ordering according to Deleuze and Guattari (1987), who define the “order-word” of language, and describe its function as a command on life: “language isn’t life it gives life orders” (p.71). Language according to Deleuze and Guattari, acts redundantly, it brings in and collects; one does not say what one has seen but what one has been told; language is communicated as a code that is then applied to experience and subjectivity in terms of commands. This is the form of language that is so ominous here in these two artefacts, the first being my anonymous teacher or “the voice” which is building me into a child, into all the categories of the assessment sheet, but from the content written and the tone it was written in, I’m not a child yet, not yet ordered properly, and it is clear from her assurances at the end that it is only a matter of time before I learn the language and am ordered into being a child. In this regard, the second artefact can thus be seen as me learning the tools of language although the voice of the teacher needs to come in and fix my mistakes, order me into using it properly, in this sense I have come a long way from babbling to writing.

And now in Artefact 2a,b there is a human face to the teacher, and a more human relationship, things are less blurry and the mass of life in artefact 1a,b has been narrowed down in just a few years to more anthropomorphic shapes and images. In the second Artefact there are human subjects, a clear student and a clear teacher because there is a language in place to order them into those forms, within these constructs of subjectivity, affect pulsates – it distributes, builds up and tears down.

The teacher in artefact 2a is the spelling correction or “the correction”. This is a continuing of the theme of language as an authoritative form that originated in artefact

1ab. Fixing my grammatical errors could be seen as a direct act of the order word (Deleuze & Guattari) or as a command. In 2b, the cold correction of the artefact takes on a new form, more complicated and human. The teacher has become Mrs. Smith, an approachable hard-nosed teacher. These are her performances anyways; she has developed subjectivity. The teacher is really the center of my evocative piece, in that she composes the two main images of my memory of artefact 2a. The first image of her at the front of the room while the second is of her in hallway crying. The distinct features of her are real; she is a person. She personifies what would be considered a good teacher; manages the classroom with an authoritative tone, still approachable by the students.

In artefact 2a, the student is wrong and in need of correction. In a position of lack: a lack of grammatical knowledge or skill. The student in artefact 2b is a more vivid image of me, less distant than the “Lukas” in artefact 1. Here I have a closer student in both memory and time. It is a much more concrete student that has thoughts and feelings, a perspective. There are some details that are important. His wondering out into nature, into books, clouds, and the tree. His response to the exposure is an all-out cry that is, after all, the only way he cries, “with his whole body” whereas the teacher cries “subtly and in control”. The student’s position is based around the teacher’s actions, and when the student wanders off, they are ripped back into the centering of the teacher. Language is not the only tool at work here; there’s the displaying of the journal, the pulling out into the hallway, the subtle tear. All these images speak to the student and at the end it is the tearful face that trumps all forms of language for the student, and leaves him in a state of confusion, beyond cognizant capabilities.

### **Artefact 3ab – Welcome to *Class Sam***

The first two artefacts are more detailed in terms of my experiences, but this piece reads more as a reflection in that I am much more critical and engaged with this piece, its closer and much more agitating. At first it seems Sam is clearly oppressed and that the teacher is the one to blame. It could be framed as a series of actions between individuals that my teacher oppressed Sam, but I think it's clear from discussion regarding the teacher, that she was not solely to blame for Sam's struggles, and that there is much more context that contributed to the relationship than either of them recognized.

It is within a presupposed vacuum of context that the relationship between the teacher and Sam became hostile and deteriorated for them both as a student and as a teacher. Sam's withdrawal from the class setting and his relationship with the teacher is a response to more systemic forces of oppression. There is a clear distinction here between Sam's personal home and the classroom, in terms of language, values and habits. Both the student and teacher here are victims. The teacher is more responsible given their access to the tools of the system as Freire (1971) considers the teacher to be the driving force of oppression or liberation within the classroom, but is it all conscious?

Sam's dejection could be seen as a purely class issue, in line with Paul Willis' (1977) discoveries of *Learning to Labour*, in which working class kids fail into their roles because of different values systems. But there is something more complicated here, less methodical but with equally devastating results. Unlike artefact 2b, artefact 3b is fully centered around the student. Not me but Sam who is really the center of this piece.

Artefact 3a is about “success” and work and what it means to do those things. Artefact 3b is about class, and about how students and teachers relate to each other within classrooms based on other forms of value than affect. What forms of value is at work and who decides and has access to it?

The relationships in artefact 3 are examples of how schools often operate in a vacuum detached from its larger context. By this I mean what Giroux (1983) terms as “positivist paradigm of rationality” and the undermining of any form of democratic or common good. It is the reduction of value or meaning to the individual student and the mechanics of the classroom environment. Within this paradigm students behaviours and work ethic are solely a result of their individual will and nothing further. All social inequalities such as poverty and race are discounted as contributing variables to human behaviour. In Spinozist terms, it’s the reducing of effects from their cause through the use of inadequate ideas. What Spinoza (2000) means by this is that the larger the context in which causes are understood to be related to the effects, the more adequate the ideas and the actions they propose. What artefact 3b displays is a series of actions based on minimal causes, thus the ideas are inadequate and the actions taken become effects without known causes.

Reduced to objective quantification of an abstract value within a setting deserted of all exterior influence, students and teachers are created not in struggle or even in relation with exterior conditions but in competition and as lacking abstract ideas (Pinar, 2012). Within this context Sam was a student who had severe lack and who was also wholly responsible for his decisions. As a result Sam fell into the narrative that he did not do work because he lacked discipline, intelligence or any other individualist trait. These

labels were used to sever Sam from his subjectivity as an engagement of relations of context, there was nothing wrong with Sam's context but rather *within* him, it severed him from the greater causes of his effects. This evocative writing acts as a recontextualization of Sam, a re-examining of Sam within his larger context and thus builds a more adequate depiction of him, an image that was absent from his actual lived experience.

In this vacuum of context there is a narrowing of the functioning of affect, of subjectivities and of the relations among us. Sam closes himself off and produces minimal work and becomes stoic, and Mrs. Thompson attempts to express concern and to help Sam but through a narrow reductionist perspective that ends up hurting Sam and ultimately deteriorates any meaningful relationship between them.

What Sam's "space" is exactly is also important. Sam's space is his distancing from authority; it is a creative space that allowed him to explore and create and in this way Sam benefited from it as did I. But it was also because of this space given to him that he struggled so much in the classroom setting, and why doing the myriad little tasks of school was so disheartening and unappealing to him. Like I said in the evocative writing, Sam was real working class where I was second generation; by this I mean it as Annette Lareau (2003, 2015) does, in that working class or poor students are given more space to explore and create but as a consequence often struggle with institutional norms, specifically around authority, etiquette and the "playing the game" mentality, which are challenging to adapt to because they are so foreign to their everyday lives, whereas middle class children are more easily coopted or coerced into these institutions. This is a large component of this piece, what are these forms of values and etiquettes materially?

They are the way we move our bodies and the tone or use of our language, the specific ways we attempt to organize or chorus our affects. The way we use our bodies and our enunciations to impose certain images or certain affections.

#### **Artefact 4ab – Affect and Subjectivities**

This artefact relies heavily on my time in teacher's college and my work in classrooms teaching. The teacher in here is me, but also the lesson template. The way the lesson template functions is similar to how I function as a teacher. As a teacher, I outlined the most common mistake I made which is constructing and implementing lessons that are too "manipulative" and idea driven. These lessons often were too conclusive in that I assumed to know the reactions certain activities or questions would get. This had two side effects, either the students would get frustrated and anxious because they could not get a specific answer correct or they would think of a response that was completely in line with the criteria that I had never thought of. In the second case, this meant that I had to reign them into what it was I was trying to get at, which would mean squashing their ideas in the process, whereas in the first case I would adapt to these new ideas consequently abandoning my lesson plan. The problem was I had certain material I had to cover and ditching the lesson template meant it was a wasted day. The lesson template is described as a boulder and as a hijacker. And I make explicitly clear that the affect here are the ripples that I give off during my generative lesson planning. The ripples go from the signifier whether it be a picture, or word or story to which the student's response act as their own ripples to each other and myself.

Artefact 4b describes a hostile environment towards subjectivity and affect.

Hostile in the sense that the classroom does not attempt an abrupt stifling of affect from being generated but instead attempts to navigate which affects it is that are generated and through which subjectivities. How is that institutions produce subjectivities then? Hardt and Negri (2000) claim that “the enclosures that used to define the limited space of the institutions have broken down so that the logic that once functioned primarily within the institutional walls now spreads across the entire social terrain. Inside and outside are becoming indistinguishable” (p.196). This is what the intimate detail of Foucault’s work outlines, how exactly it is that disciplinary practices produce themselves immanently and subjectively within “biopower” (Hardt & Negri, 2000). According to Hardt and Negri (2000), “Biopower is a form of power that regulates social life from its interior, following it, interpreting it, absorbing it, and rearticulating it. Biopower thus refers to a situation in which what is directly at stake in power is the production and reproduction of life itself” (pp. 24-25). In the context of the school it is not the principle’s discipline but the habits and mannerisms of the students that enact them (as biopower) that produce the institutions as they are. Thus the role of the principle, as the one in power, is an illusion. The great force of biopower is what hangs in the back of your head as a teacher in the guise of “what if today these kids just decide not listen to me?” This is the dreaded feeling that makes some teachers into dictators and others into saints, the former looking to squash any sense of creative interaction, while the latter pleads and guilt’s them not to do so.

This process of institutions separating people from the means of producing themselves (in expressing a surplus) is fundamental to capitalism. In the words of Marx,

this is the social relation that holds variable capital to constant capital, in that the factory worker (variable capital) has always had the ability to produce a surplus but lacked the means of doing so in the form of machines (constant capital) (Hardt & Negri, 2009). Hardt and Negri (2009) claim that now in the capitalism of biopower the space between variable capital and constant capital (or our ability to express ourselves subjectively) has never been weaker. Students today have never had more powerful tools for learning at their disposal and this is a fundamental anxiety among many administrators, characterized by demands that students not bring in what they have learned “out there”.

In the context of schools, in the discipline society, schools were in charge of producing subjectivities aligned with factory workers; in the context of biopower, it is the subjectivities themselves as they are produced that is the drive of production and accumulation (Hardt and Negri, 2009). This is just one example of why schools find themselves in crisis structurally speaking. The most important point is that public schools are no longer needed simply because they were constructed to serve specific economic ends that no longer exist. During industrial capital schools were responsible for producing certain subjectivities that maintained production and the separation of people from the means to produce value, whereas now it is the producing of subjectivities themselves that produce value thus the tools for doing so are immediate and always shifting.

#### **Artefact 5ab – Class/Subjectivity/Affect**

The tone of artefact 5b does a fair job capturing the anger of my experience in undergrad in sync with my desperation. There are some touchy moments in here that I am not particularly comfortable with, but these are the terms and ways I navigated those



encounters during that time so they are wholly relevant. It is true that most of the students and teachers in my education program were indeed middle class and white so the harsh language and reductionist arguments are not necessarily untrue but still only contain elements of truth. But this is only in retrospect, whereas back then they were ultimate truths simply because they seemed wholly ignored, and ones I could not escape.

My relationship with class here is at a threshold, in that by this point I had become fully aware of the class distinction but not of how it was I was supposed to maneuver within it. It just was never a comfortable either/or dichotomy that I felt workable, in that moments acting working class and moments of acting middle class are actually pretty ambivalent, and at one point any form of disregard for academic etiquette was all posturing with no benefits other than acting submissive as a docile body. If being middle class is just an act, just a set of mannerisms and patterns of behaviour, an external interchange between bodies, then being working class was supposed to be the rejection of this superficial surface level of exchange. The only problem then is what then is it am I trying to express in terms of identity? Is there something in me that is best expressed as a certain set of body movements and patterns of enunciations or is it all an act? Is there any such thing as a pure expression of oneself? If all interactions are the web of social hegemonic forces then what do I resist with? How do I act? How do I be?

I'm not working class or middle class, because there is nothing in me; these are both performances and I am comfortable with both, so what real benefits can I get from them beyond communication in terms of the immediate experiences of acting them out. There is another threshold here, then, a threshold of language, in that it seems to be falling short. My explanation of testing Hans may be a tool to understand him, but it is

also limiting because as long as I am hiding something introspectively, denying my absolute presence materially, I am not fully in the experience in terms of affect. There is this unceasing movement below the surface of my interactions, which exists from years of resistance, of being stuck in material conditions that I could not get out of so I escaped mentally. In terms of being in the moment, it is in a way an insincere practice.

My description of Hans' and my series of exchanges took place in his office during a directed reading. As outlined in artefact b it consisted of readings and discussion of said readings once a week for an hour, sometimes more. My descriptions of our encounters distinguishes an important point, first that I became aware of my actions as performances of resistance, but also experienced what Freire (2005) would label a "reengagement of subjectivity". By this I mean that it was the first time that knowledge became something to be done and valued in the moment. The theories and topics we discussed felt immediately relevant to my immediate context, and thus gave me the ability act within it. Even if this action was completely introspective in terms of understanding certain discourses or phenomena around my everyday life, either within the larger political domain or my own personal affairs, the barrier between the obtainment of knowledge versus the use of knowledge becomes instant rather than deterred. By this I mean that knowledge stopped being an abstract storage of information to be applied in a later context and instead became wholly immediate.

In Freire's *Pedagogy of the Oppressed*, the distinction between class is vague because it is within the context of 1970's Brazil which had a much more distinct class system; thus the boundaries between the oppressed and the oppressors was fairly distinct.

Although Freire's outline of class consciousness is relevant (in terms of hegemonic forces and false consciousness) for all educators it does not wholly explore my frustration and struggle with class and subjectivity. Hardt and Negri's (2004) concept of the multitude, however, holds much more potential for a more intimate conceptual understanding of my frustrations.

According to Hardt and Negri (2004), "Class is determined by struggle" (p.104). But unlike traditional Marxist conceptions of class, that rely on unity of the proletariat. The multitude does not homogenize subjectivities, as Hardt and Negri (2004) put it "there is a potentially infinite number of classes that compromise contemporary society based not only on economic differences but also on those of race, geography, gender, sexuality, and other factors"; therefore, "the mandate to choose between unity and multiplicity treats class as if it were merely an empirical concept and fails to take into consideration the extent to which class itself is defined politically" (pp. 103-104). This inclusion of subjectivity and unity not as a juxtaposition to be supervised by an elite class, but as complimentary and positive distinction, is not just for convenience of argument but also aligns the current "existing conditions for the potential collective struggle" which makes this cohesion a materially justifiable claim. According to Hardt and Negri (2004), it is the new material conditions of labour that compose this possibility. These conditions of labour are becoming more and more aligned with the conditions of life itself; thus "labour cannot be limited to waged labour but must refer to human creative capacities in all their generality" (p.105). This new conceptual formation of class provides me with a better tool for dealing with my personal struggles with class and actions as being expressive vs contingent.

### **Artefact 6ab – Productions and Resolutions**

Artefact 6 is regarding the context of my home and how I came into contact with it and still do. It is initially obvious to me that the historical development of St. Thomas can be seen as a form of contextualising my experiences, and also that the most pressing symbol of global capitalism is the empty Ford plant and railway stations in my home town. What this piece is really focusing on and what I think it offers in terms of understanding affect is how it is I deal with the relentless consciousness of my political context. The teacher-student dichotomy here takes different forms throughout the piece. There is a human teacher here; near the end I mention “Mr. Smith” who was an English teacher in my grade 12 year, and I discuss the decision I made to get good grades and go to university. I phrase this decision as a “submission” rather than an act of will, which is an important distinction because an act of will implies going against my context whereas I feel I am submitting to one rather than the other.

There are in fact two contexts here and a force of desire and how all these operate is of most significance to this piece. To distinguish between the two apparent contexts is important. There seems to be a “mechanical production or growth” through the majority of the piece until the end when a new form of production is realized. The specific paragraph below is important and I think speaks the most to my navigating the different forms of production and my understanding of affect. Here is the paragraph I think is most important for discussion:

“Back home the old Ford plant and railway stations are unimaginably big and empty. The real square foot number cannot communicate the real magnitude of their big empty space

because it's the kind of thing that can only be felt when you stand directly in it. I've walked through these big empty spaces countless times and still often do now, usually with my head down until I'm all the way through, but sometimes I'll just stop and stand in the middle of the empty railway yard until I feel the full weight of its emptiness in my gut, and I'll think about all the lives and all the working hands that made it move and made it live for so long until its cold calculated death, and I'll get this sensation like there's low hanging fruit about to burst just behind my eyes while a slow visceral ache sets in until I begin to crumble inwards towards an enclosed hopelessness. But then I'll see the strings of weeds bursting out of the slabs of concrete, I'll hear the whistling wind against the crumbling panels, and I'll feel the bright sun peeling off the old lead paint, and suddenly I *know*, I know that the empty factories and abandoned railway yards aren't crumbling...they're being *displaced*, and that it's really just the mechanical shell falling away from the budding plant, and like the crack of dawn the enclosure in my chest reverses and becomes a force, a force that goes from interior to exterior, not as a will but as an opening up, until the sun, and the wind, and the emptiness stop drowning me and instead go through me and I'm swept off in a smooth peaceful river. Finally I'll grab a rock and throw it through one of its many windows, and then I'll walk away with the big secret, which is that the despair and silence of its emptiness is a sham, and its mourned loss is all in vain, because all material death is really just the movement of life at varying speeds."

There is a mental process going on here which I think acts as a kind of climatic resolution. Here I am coming to terms with the two different forms of production that I feel are contextualizing me at that moment. The first is the production of global

capitalism, its history and determination, but also the immanent production of Spinoza ontology, or what could be categorized as life. The relationship between global capitalist production, as represented by the empty factories, and Spinoza's ontological production, as represented as by the natural elements or "budding plant", are best characterized conceptually by Antonio Negri's *Savage Anomaly*, while my intimate navigation of these two productions can be explored using Spinoza's *Ethics*. In regards to the differing forms of production, one being the capitalist form of production and the other an immanent production, Antonio Negri (1981) describes their relationship as follows:

capitalist exploitation is the command of a relationship, it is the function of an organization: It is mediation, always and only mediation of the productive forces. It is the individuality of interests that is superimposed on the collective process of the appropriation (transformation plus constitution) of nature detached from the productive forces. It is the mystification of value that privatizes the reality of the extraction of surplus values. It is fetishism against productive force (p.139).

This is a dense quote that needs to be dissected a bit in order to arrange the complexities of immanent production and capitalist production. According to Negri here, there is no capitalist production, or the creation of surplus value, without immanent production. For example the factories were not built by Ford the corporation, they were built by human hands and human minds as labour and were maintained by such. The factory/rail yard were built and put into function through human labour and the transformation of raw materials. In terms of this quote, capitalist production is the ordering of immanent production into profits and acts as an apparatus that consumes its surplus value (Hardt and Negri 2009). But life or generative ontology always produces a surplus, by that I

mean subjectivities and relationships within sites of capitalist command still produce outside or beyond the apparatus of capitalist appropriation (Skott-Myhre, 2008)

Prior to this, regarding artefact 1&2, I explored Spinoza's conceptions of images as traces of bodies in sequence (order) felt through the affections of the bodies and how this is related to language and memory as an order of experienced events which are redirected within consciousness as language and ideas (images). These concepts were used to explore the 'voice' of language in the first two artefacts in terms of how the voice was expressed, but now I want to direct these concepts and push them further in terms of understanding and articulating what exactly is going on in this paragraph as a series of ideas and affections.

To do this I am going to push deeper into Spinoza beyond the propositions discussed earlier and further into Book III, IV and V. The challenge of writing about Spinoza's *Ethics* is its style. Presented as a series of propositions followed by digressing logical arguments the *Ethics* flows in sequential but interrelated arguments. It is difficult to just pick one proposition or even a selected few (as I have done here) without including the other many concepts that they relate to. But the scope of such an analysis is beyond this work so for now I will just use a select few that can help understand my thinking process here.

In Book III there is a series of propositions that address the tenuous relation between bodies as encounters and the internalizing of these encounters into human consciousness. The concept of human consciousness that could be derived from these propositions is one of flux which consists of fleeting impressions.

Proposition 23: “The mind does not know itself except in so far as it perceives ideas of affections of the body.”

Proposition 24: “The human mind does not involve an adequate knowledge of the component parts of the human body.”

Proposition 25: “The idea of any affection of the human body does not involve an adequate knowledge of an external body”. (p. 81-82).

These propositions are then summarized by proposition 28 which states that “the ideas of the affections of the human body, in so far as they are related only to the human mind, are not clear and distinct, but confused”(p.83). Spinoza explains this further when he states that “Therefore these ideas of affections, in so far as they are related only to the human mind, are like conclusions without premises; that is, as is self-evident, confused ideas.” Pr.28 proof (p.84). And further in Pr.29: “Hence it follows that whenever the human mind perceives things after the common order of nature, it does not have an adequate knowledge of itself, nor of its body, nor of external bodies, but only a confused and fragmentary knowledge. (p.84).

Thus the figure of human consciousness that these few propositions and further descriptions outline is one of a very confused and hopeless state, as if one can never truly know the world or even ones’ self. According to this, we are impressed with fragments of things and events that are beyond our full understanding, and thus live and suffer by these “conclusions without premises”. This state of being is what Spinoza refers to as being “passive”, as he further outlines in Book IV Proposition 2 when he states that “We are said to be passive when something arises in us of which we are only the partial cause:



that is, something that cannot be deduced solely from the laws of our own nature.”  
(p.156).

Spinoza then begins to set-up how it is exactly this passivity is to be overcome, when in Proposition 5 he states: “The essence of a passive emotion cannot be explicated through our own essence alone: that is, the power of a passive emotion cannot be defined by the power whereby we endeavor to persist in our own being, but must necessarily be defined by the power of an external cause compared with our own power.” (p.158-159). This state of passivity is thus not something that can be overcome through will or desire alone because it is wholly dependent on context but also because it is confined within a series of images that constitute inadequate ideas.

Spinoza then outlines how emotions and their affections can only be produced or trumped by other emotions or affections in terms of how they function within consciousness: “An emotion, in so far as it is related to the mind, is an idea whereby the mind affirms a greater or lesser force of existence of its body than was previously the case. So when the mind is assailed by an emotion, the body at the same time is affected by an affection whereby its power of acting is increased or diminished”. (prop. 7, proof.) (p.158).

Spinoza then explicates, in Proposition 9, how the immediacy of the emotions and their subsequent affections are the strongest in the moment of their encounter: “An emotion whose cause we think to be with us in the present is stronger than it would be if we did not think the said cause to be with us.” And further: “The image of a thing future or past, that is, a thing which we regard as related to future or past time to the exclusion

of present time, is feebler, other things being equal, than the image of a present thing. Consequently the emotion towards a thing future or past, other things being equal, is weaker than an emotion towards a present thing.”(p.159-160). Thus the images I have experienced are not as strong as the affections of the current encounters being experienced, however the images of inadequate ideas make it difficult for me to remove myself from past experiences or future angst, the overwhelming of the empty factory as the overall political/historical forces make me passive or as I refer to it in the artefact 6b “enclosure” of “hopelessness”. A final note in regards to this seemingly hopeless state, Spinoza claims: “But human power is very limited and is infinitely surpassed by the power of external causes, and so we do not have absolute power to adapt to our purposes things external to us...And so in so far as we rightly understand these matters, the endeavor of the better part of us is in harmony with the order of the whole of Nature” (p.200).

In Book V Spinoza brings a series of propositions that are intended to draw out how to engage with the challenges outlined above:

Proposition 1: “The affections of the body, that is, the images of things, are arranged and connected in the body in exactly the same way as thoughts and the ideas of things are arranged and connected in the mind.” Which he further details: “Therefore, just as the order and connection of ideas in the mind occurs in accordance with the order and connection of the affections of the body, so vice versa the order and connection of the affections of the body occurs in just the way that thoughts and the ideas of things are arranged and connected in the mind” (p.203).

Proposition 2: “If we remove an agitation of the mind, or emotion, from the thought of its external cause, and join it to other thoughts, then love or hatred towards the external cause, and also vacillations, that arise from these emotions will be destroyed.”

Proposition 3: “A passive emotion ceases to be a passive emotion as soon as we form a clear and distinct idea of it.” And further: “A passive emotion is a confused idea. So if we form a clear and distinct idea of the emotion, this idea is distinguishable only in concept from the emotion in so far as the latter is related only to mind; and so the emotion will cease to be passive.” (p.204).

Proposition 4: “There is no affection of the body which we cannot form a clear and distinct conception”, and further explains: “What is common in all things can only be conceived adequately and thus there is no affection of the body which we cannot form a clear and distinct conception...hence it follows that there is no emotion of which we cannot form a clear and distinct conception. For an emotion is the idea of an affection of the body, which must therefore involve some clear and distinct conception.”

In the Scholium of Proposition 4, Spinoza maps out a way to understand and conceptualize the affections as a way of distancing ourselves from their emotional effects:

Everyone has the power of clearly and distinctly understanding himself and his emotions, if not absolutely, at least in part, and consequently of bringing it about that he should be less passive in respect of them...In this way all appetites or desires are passive emotions only in so far as they arise from inadequate ideas,

and they are accredited to virtue when they are aroused or generated by adequate ideas (p.205).

So in this paragraph the affect is my transition, from the enclosed hopelessness to the force of walking away open minded, from standing in the empty space to throwing a rock through the window, these are just two examples of the transitions or durations of affect. But affect as Deleuze (1988) explains is wholly related to these images but not reducible to them or: “it is certain that the affect implies an image or idea, and follows from the latter as from its cause. But it is not confined to the image or idea; it is of another nature, being purely transitive, and not indicative or representative, since it is experienced in a lived duration that involves the difference between two states.” Therefore the transitions stated above enclosed/open and standing/throwing are the result of affect, what happens between them is the affect itself, and the access given to this space of transition or affect, is one of images and ideas as traces which relate to affect in specific ways but are not as Spinoza has outlined in the mentioned propositions, themselves affect. Thus affect seems to have more in common with desire or conatus, but not as a desire of free will but as an opening up of capacities, more of a fine tuning of larger external forces into fine-tuned intensities.

The moment of being in the empty space, my association with the empty factories and railway yards produce an order of images that act as “agitations” which produce “passive emotions”, passive because there is series of causes that I misunderstand because I am making judgments based on inadequate ideas. All of this confusion creates a containment that reflects and distorts my ability to act and to think; thus my “enclosure” is me reducing myself and my capacity to affect and be affected. The major

misunderstanding here is that the production of capitalism, which is the reason for these empty spaces that I am experiencing, is the only form of production at work here, and it is when I realize the inadequate notions of this idea and the images it produces that I begin to open up, stretch out my capacity to act and to think, or essentially to be affected.

## CHAPTER FIVE

### Propositions on the Nature of Affect

The Ethics appears at first to be a continuous stream of definitions, propositions, proofs, and corollaries, presenting us with a remarkable development of concepts. An irresistible, uninterrupted river, majestically serene. Yet all the while there are 'parentheses' springing up in the guise of scholia, discontinuously, independently, referring to one another, violently erupting to form a broken volcanic chain, as all the passions rumble below in a war of joys pitted against sadness. These scholia might seem to fit into the overall conceptual development, but they don't: they're more like a second Ethics, running parallel to the first but with a completely different rhythm, a completely different tone, echoing the movement of concepts in the full force of affects. And then there's a third Ethics, too, when we come to Book Five. Because Spinoza tells us that up to that point he's been speaking from the viewpoint of concepts, but now he's going to change his style and speak directly and intuitively in pure percepts. Here too, one might imagine he's still proving things, but he's certainly not continuing the same way. The line of proof begins to leap like lightning across gaps, proceeding elliptically, implicitly, in abbreviated form, advancing in piercing, rending flashes. No longer a river, or something running below the surface, but fire. A third Ethics that, although it appears only at the close, is there from the start, along with the other two... We need both wings, as Jaspers would say, just to carry us, philosophers and non philosophers toward the same limiting point. And it takes all three wings, nothing less, to form a style, a bird of fire. (Gilles

Deleuze, 1989, 165-166)

The quote above elicits the importance of method when it comes to affect, because as Deleuze makes clear, affects are always present in any written form, whether explicit or subtle. The style or method of this thesis has been in the direction of a generative ontology: First the experiences of student-teacher relationships themselves as encounters of bodies, which produced and constituted the selected artefacts, followed by an encounter with the artefacts expressed through evocative writing, to yet another encounter with the open fragments and movements of images through generative concepts covered in Chapter 4. Now to the question of do I continue to move up, carried in the current of affects, or do I fold it into a systematic series of concepts to be institutionalized? Do I draw summative conceptual conclusions or continue in the expressive mode of Chapter 4? Once these methodological questions are addressed what then do I say regarding the affects? And which ones? The ones of my past that I re-experience through traces of images? Or the affects produced in this writing and no less in the reading of this work. And if so what are they doing? How are they functioning?

The method up to this point has been wholly based on the understanding that the affects remain wholly just outside of the analysis, that is to say, as a river only to be scooped up and examined by the concepts used to structure an articulation of the nature of these moving affects, and to draw some conclusions regarding this process is to come to terms with how best to do this regarding both the affects of my past experiences and now in their current expressed form. Affect is thus always in surplus and always positive (that is without negation). Thus a relationship based on affect is one based in surplus and positivity. So what follows here is not a summative or final conclusion but a threshold.



Here is what I know about affect and what I think can help build contexts, both institutional and ontological, in which relations of affect can be born in beyond the “limiting point” of sadness, as the joyous “bird of fire”.

Regarding the nature of concepts and affects as referred to in the quote above, leads me to conclude that there are really two theses here. One thesis is centered on the affects generated or provoked by the artefacts and articulated by the evocative writing. This thesis is an expression of pure intensity parallel with a wail or a laugh; this thesis consists of the things expressed in the artefacts which were left untouched conceptually in Chapter 4. These are the affects left to speak for themselves as fragments and thresholds gone unanalyzed. The second thesis, is the thinking thesis, the fragments captured in Chapter 4 and transformed into concepts that act as an attempt to understand what affect needs to function contextually. The affects of the relationships that constituted these artefacts, the relationships of teachers and students of my past, are gone in their magnitude. Some people are dead, some people have gone away, some I’m sure are still lingering around, but the affects we had and the relationships we had in the moments we had them are gone. Their full force has slipped away. All I have here are traces of images of the strongest affects that linger with me still. Not only still present in a new form (a series of images constituted by language), but also producing whole new affects in themselves that I must come to terms with and learn to direct in ontologically constructive ways, to steer me towards Joy and life. Not just what affects were produced but how do I deal with them now? How do I use them in present? And how do I help and connect with others and what kind of relationship does one based on affect look like?

The final conclusion or resolution I make regarding the traversing of imminent

Spinozist production and capitalist command and appropriation of it, regarding Artefact 6b, is an important site of affect. It was in this excerpt of evocative writing that I came to terms with the empty factories of capitalist production as superficial forms of immanent production. This was done through the conceptual extraction of images as traces in context of my desire, from an individual attempting to ‘will’ themselves against a hostile form of production, to a mode which opens up itself to the affections and affects of an ontologically positive production. This shift of traces is important because it does not act as a resolution in the sense that the chapter can be closed but is in fact an axiom, or a rearrangement of images and traces that must become productive, a new set of images as parameters that are constantly and immanently unraveling. This chapter is an attempt to seize on that moment as a spark and produce a flame, send me off not in a comfortable state of knowingness but with a new found capacity for affections. The excerpted paragraph from chapter 6b is a rupture, one that I must reassess and push further. Perhaps I have just begun to push past the basic assumptions and into ontological grounds, and I want to take the time here to continue this trajectory into ontological territory that opens up more doors for future work on affect and ontology. Then I will finish with a series of propositions of what I believe can act as a preliminary set of axioms for an ontologically grounded version of a Pedagogy of Affect.

### **Affect as Duration**

Deleuze (1988) makes a distinction between two different forms of affects. The first is affect as passions/actions and the second is affect as capacity of/ability of. Both of these sprout the most challenging conceptual element regarding affect, that being the role of time, affect and essence. As expressed in artefact 4b, every affect is different and

contingent. It is as an expression of specific affections or assemblages of bodies and is gone or transformed into something else of lesser or greater power. But this observation in itself has assumptions that are problematic and that need to be further analyzed and discussed. The main assumptions are that affect plays by the rules of standard time, here and then there as two separate states rather than what really is which is a “continuance line of variation” or duration. First let us go back to the relationship between affect and language generated from artefact 4 and further expressed conceptually in chapter 4.

The main myth discovered in the analysis of artefact 4 is regarding language and its role with affect. The assumption behind the structure of the lesson template is that affects happen and can then be codified into language. The lesson template is an attempt to design a machine that captures affects and then puts them into words that strategies ways to generate the captured affect. But as was expressed in chapter 4b, any attempt to articulate a specific affect is just a production of a new affect and the reading of that language just produces further affects that are different affects from the ones that conceived it. The common dominator here is that affect is a force behind these actions, an inarticulate force that language attempts to order and command but is always out maneuvered, the affect is always in surplus, never fully captured; this what Deleuze (1988) means when he claims that “An idea of affections always gives rise to affects” (p.51). Indeed affects are always here, and are always in different forms and at different speeds and as soon as we reflect on them and attempt to put them into language they have changed. Affect thus cannot be reduced fully to a quantity or a static image because the production of this representation is a new affect and the reading or observation of it is in itself a new affect.

This fleeting and changing conception of affect is consistent with what was discussed briefly in Chapter 2, namely how affect and duration are always “at one’s back”, as Deleuze puts it. No matter how fast our comprehension or articulate our language, there is always a space beyond our understanding, moments of affect that remain present but always fleeting. If affect is fire, then all we have are its sparks and smoke as traces of images. This does not mean, however, that we cannot grasp at understanding the general nature of the flame, in regards to what feeds it and what starves it, in an attempt to turn ourselves towards it in order to channel it, ride it out as a force.

Deleuze (1988) describes the duration of affect as passages: “Therefore, from one state to another, from one image or idea to another, there are transitions, passages that are experienced, durations through which we pass to a greater or lesser perfection” (p.48), and now more importantly Deleuze adds here: “these states, these affections, images or ideas are not severable from the duration that attaches them to the preceding state and makes them tend towards the next state. These continual durations or variations of perfection are called ‘affects’ or feelings (*affectus*)” (p.48-49). So not only does duration happen in sequence of images/ideas/affections from one state to another but also has no end but only a beginning, and is in direct contrast to death: “Now neither the essence of the thing nor the efficient cause that posits its existence can assign an end to its duration. This is why duration by itself is an indefinite continuation of existing: The end of a duration, which is to say, death, comes from the encounter of the existing mode with another mode that decomposes its relation” (p.62). Therefore when death occurs duration ceases, but that is not to say that duration is therefore destined, as if duration is set to expire from the beginning, meaning our time does not just run out when death occurs as

some clock ticking down, but rather our death is simply the overcoming of another cause which decomposes our vital relations; thus we do not lack time in death.

So the power of duration is not only the “lived transitions [of a mode] that define its affects” or the “continual variations of the existing mode’s power of acting” but also includes a new definition of time, one that is corporeal, contingent, and experienced. This can be further conceived as Deleuze contrasts duration with eternity: “Eternity [is] neither an indefinite duration nor something that begins after duration, but it coexists with duration, just as two parts of ourselves that differ in nature coexist, the part that involves the existence of the body and the part that expresses its essence” (p.63). Thus there are two modes of time, that which pertains to the corporeal body and its affections as duration, and that which expresses its essence or degree of power as eternity. This double existence is not a negation but a positive co-existence. This dual temporal existence of eternity/duration also parallels affect as capacity/ability, and the transition of affect as a passion vs affect as an action. Once again Deleuze explains this dual nature of time as an expression of existence and an expression of essence within the context of ideas:

But if the idea is adequate instead of being a confused image, if it directly expresses the essence of the affecting body instead of involving it indirectly to our state, if it is the idea of an internal affection, or of a self-affection that convinces the internal agreement of our essence, other essences, and the essence of God (3<sup>rd</sup> kind of knowledge), then the affects that arise from it are themselves actions. Not only must these affects or feelings be joys or loves, they must be quite special

joys and loves since they are no longer defined by an increase of our perfection or power of acting but by full, formal possession of that power or perfection. The word *blessedness* should be reserved for these active joys: they appear to conquer and extend themselves within duration, like the passive joys, but in fact they are eternal and are no longer explained by duration; they no longer imply transitions and passages, but express themselves and one another in an eternal mode, together with the adequate ideas from which they issue. (p.51)

This quote above outlines how affect can become more than duration or existence and become ability/capacity from passive/active from duration/eternal through adequate ideas. An affective pedagogy that remains resolute in maintaining a Spinozist ontology thus means it must pivot around the ambition of making a temporal transformation, from affect as a transition of passive abilities to an essence of actions within expanding capacity.

The second conclusion is that affect as duration and as eternity brings up an important distinction: how we manage affect as a concept is one thing but how we manage it materially in our lives is another, one that means reevaluating our idea of time and the empirical instruments we use to measure and understand our environment. To put it another way, how do we enact a Pedagogy of Affect with the understanding that we cannot reduce affect to a number or a word so to engage with it as manipulative thing? In this context affect is something that is always here but never the same, thus always fleeting. To this one could ask “if affect is so contingent then what is the point?” The point is, of course, that affect *is* knowable, just not with standard tools that rely on language as an ordering or time as linear over space, but instead with tools that rely on

language as expression, or at least go about ordering so as to create spaces for expression, and temporal engagements as subjective and varying, and to do this in the field of Affective Pedagogy it is clear we must use new ontological tools. We cannot reduce affect to tiny spaces or large spaces, that is to say, we cannot use tools that look to the past for affect but rather tools for the present or the future. Seizing on the power of affect/affections is a temporal and corporeal project, thus one that must happen in the present and looks towards the future.

### **Conatus: from will to desire to the Common**

The concept of conatus was discussed in Chapter 2 and more thoroughly in Chapter 4 regarding my excerpted paragraph from artefact 6b. I want to return to it now because it holds some significance in terms of taking on the questions that affect and duration produce, as well as the problems posed in the preliminary questions, such as how is it that a Pedagogy of Affect deals with “free will” and all the presumptions of individualism and contractualism that it inspires. More specifically, how do we manage the juxtaposition of recognizing the limitations of being a mode with only fragmentary understandings of our cause and effects, while also attempting to direct oneself towards affects/affections of joy. So exactly what can we control as individuals in a sea of causes and effects and adequate and inadequate forms of knowledge? Of course this question is puzzling and easily falls into the dialectic of individual/community contractualism precisely because it relies on the individual as a concept, and it is this concept that must be used to pivot Affective Pedagogy away from such presumptions. Spinoza’s work, especially Book V, outlines how it is that one navigates affects and emotions. Negri (2013) specifically points out how:

I have now reviewed all the remedies against the emotions, or all that the mind, considered in itself alone, can do against them. Whence it appears that the mind's power over the emotions consists:

- I. In actual knowledge of the emotions.
- II. In the fact that it separates the emotions from the thought of an external cause, which we conceive confusedly.
- III. In the fact, that, in respect to time, the emotions referred to things, which we distinctly understand, surpass those referred to what we conceive in a confused and fragmented manner.
- IV. In the multitude of causes whereby those modifications are fostered, which have regard to the common properties of things or to God.
- V. Lastly, in the order wherein the mind can arrange and associate, one with another, its own emotions. (p.89)

This “remedy of the emotions”, as Negri words it, is similar to the attempt on my part in chapter 4 to re-associate images and traces with my own desire, from that of lack to that of positive production, from an individual to a singularity, by navigating my past encounters of affect that have left the most permanent traces on me. What Negri makes explicitly clear is that these individual remedies must transcend beyond the individual itself or “far beyond any conception of individual interrelations: it presents itself as a movement entirely aimed at the construction of the common...the common determines the constituent motor of the ontological process” (p.94).



In their work, *Commonwealth* (2009), Hardt and Negri outline this transformation of individual desire into common in more detail:

at the level of sensations he identifies a striving (conatus) of and for life; this striving is built upon and directed in desire (cupiditas), which functions through the affects: and desire in turn is strengthened and affirmed in love (amor), which operates in reason. The movement of this sequence involves not negation – striving is not negated by desire, or desire by love – but rather a progressive accumulation, such that desire and love are increasingly powerful strivings for life. And this process is immediately political since the object of all the terms of this sequence is the formation of collective social life and, more generally, the constitution of the common. (p.192)

Within this “Spinozian geometrical sequence”, as Hardt and Negri (2009) refer to it, lays the foundation for building student-teacher relationships beyond standard contractual relationships and into something more dynamic, from static definitions of class, race, and gender to a dynamic becoming based in the positive striving of life for life’s sake. This new mode of relations is what constitutes the multitude as referred to in artefact 3b, and in this new dynamic relation, lack disappears, the individual disappears and something further still: time itself.

Spinoza further articulates in Part III prop 9, sch., how this engagement of conatus and cupiditas relates to individual conceptions of desire:

When this conatus is related to the mind alone, it is called Will (voluntas); when it is related to mind and body together, it is called Appetite (appetitus), which is

therefore nothing else but man's essence, from the nature of which there necessarily follow those things that tend to his preservation, and which man is thus determined to perform.

Thus the nature of desire as the outcome of conatus, in sequence with how 'will' remains within the mind and 'appetite' within the body as reductions of desire through the concept of the individual. The power of desire, according to Spinoza, thus takes place in its ability to express conatus, which itself seeks the perseverance of itself; therefore true fulfilment of conatus is a wholly communal act beyond the individual. Spinoza also makes some important distinctions regarding conatus and time as duration/eternity in the following: "The conatus with which each single thing endeavors to persist in its own being does not involve finite time, but indefinite time" (Part III, prop 8). As Deleuze (1988) further writes, "once the mode is determined to exist, that is, to subsume under its relation an infinity of extensive parts. To persevere is to endure; *hence the conatus involves an indefinite duration*" (p.98-99). In this context, a truly ontological Pedagogy of Affect must push further beyond existence to essence, duration to eternity, ability to capacity, desire to love, individual to the common, in order to constitute not only a truly ontologically constituted mode of relations based in affect, but also any form or practices of youth/adult relations based in liberation.

## **Propositions for an Ontological Pedagogy of Affect**

### **Affect**

- I. Affect is a mode of thought.
- II. Affections are the encounters of bodies.
- III. Affect is composed of images/ideas of bodies and encounters.
- IV. Affect is duration between two states.
- V. Affect is not reducible to space or time.
- VI. Affect is produced by ideas of bodies both present and absent.
- VII. Affects are contingent and idiosyncratic.
- VIII. Affects are universal in action and singular in expression.
- IX. Affects are always in surplus and can never be fully reduced to an expression or an articulation.
- X. Affects can be Joyful or Sad but are experienced in infinite expressions and articulations.
- XI. The larger the capacity for affect (both in the mind and body) the more able one is to navigate the good/bad affects.
- XII. A Pedagogy of affect is a mode of relations that are directed towards expanding the capacities to affect and be affected of the teacher and students in relation.

### **The Student-Teacher**

- XIII. The teacher is any person or group that has a larger capacity to think or act at any moment or in any context.
- XIV. The student is any one person or group who has the lesser capacity to think or act at any one moment in any given context.
- XV. Both Student and Teacher are created through function/action.
- XVI. Teacher/Student is a relation among bodies that expresses itself through affections and affects.
- XVII. A classroom is the physical or transcendent space in which the relations of students and teachers are expressed or articulated.
- XVIII. Pedagogy is the theory that encompasses sets of relations and the encounters of bodies that produce them.
- XIX. Theory is language used to construct/reconstruct experiences of meaning in response to problems.
- XX. Theory thus must be reposed and reapplied as different problems are expressed through different material encounters.

### **Language**

- XXI. Language is communication between bodies.
- XXII. Articulation is an act of language that attempts to command/order the affects.
- XXIII. Expression is an act of language that is both generated by affect and generates affect.
- XXIV. Adequate/Inadequate knowledge is composed of images and language.

- XXV. The given capacity of thought (as ideas of the body) are composed of inadequate and adequate ideas.
- XXVI. Inadequate ideas are myths or superstitions, which block the full engagement of affect and reduces the capacity for/of affect.
- XXVII. The more one knows about the context of students and teachers (history, culture ect.), the more adequate the ideas and thus the more powerful ones decisions are in the classroom.
- XXVIII. Both adequate ideas and inadequate ideas can be communicated through expressions or articulations.

### **Power**

- XXIX. The greatest power is the immanent production of life for life's own sake.
- XXX. The power of life is generative and expansive so any "power" that attempts to reduce or limit itself is a corrupt power.
- XXXI. The expression of immanent power is ontologically constituted but is also under constant ordering/commanding by larger forces which seek to appropriate it. This process of ordering and appropriation is oppression.
- XXXII. The fundamental goal of affective pedagogy is to release those involved of having their immediate interactions sabotaged by corrupting forces, and instead rearranged to have expressions/articulations and relationships based on the affects of the teacher/students immediately involved.

### **Liberation**

- XXXIII. Assemblages or orientations of power based on the necessary sadness of those

involved are corrupt versions of a greater power (Power of life) and are by function; oppressive.

XXXIV. No matter how expansive over space and time an oppressive assemblage or orientation of power is, it is always passed through time and space via the affects, and is thus wholly reliant on the material expression of their superstitions/myths by the bodies that compose them.

XXXV. Liberation is the act of ontologically generating joyful affects and reengaging students/teachers with processes of language and action (mind/body) in generative expressive forms through the articulation of adequate knowledge.

XXXVI. Reducing desire to ‘will’ (of the mind) or ‘appetite’ (of the body) is done through the myth of the individual and is thus the reduction of a complex mode of relations to that of a slave (A-Teacher or A-Student).

XXXVII. Teachers and students must act in solidarity through the expansion of their capacity to affect and be affected, which is done through communal acts and through the delimitation of the individual, which then turns desire into acts of Joy and acts of Love, towards the Common.

XXXVIII. The only way to truly liberate a student/teacher from assemblages of oppression, is through ontological expression of the affects, which is constituted by love of its essence as a degree of power within the immanent production of life.

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